

252 **Cousin.** Lalanne (L.) Le Livre de Fortune, recueil de deux cents dessins inédits de Jean Cousin, publié d'après le manuscrit original de la Bibliothèque de l'Institut, 4to, 39 pp., 5 text illus., 200 plates, boards, morocco back, Paris, 1883 £14

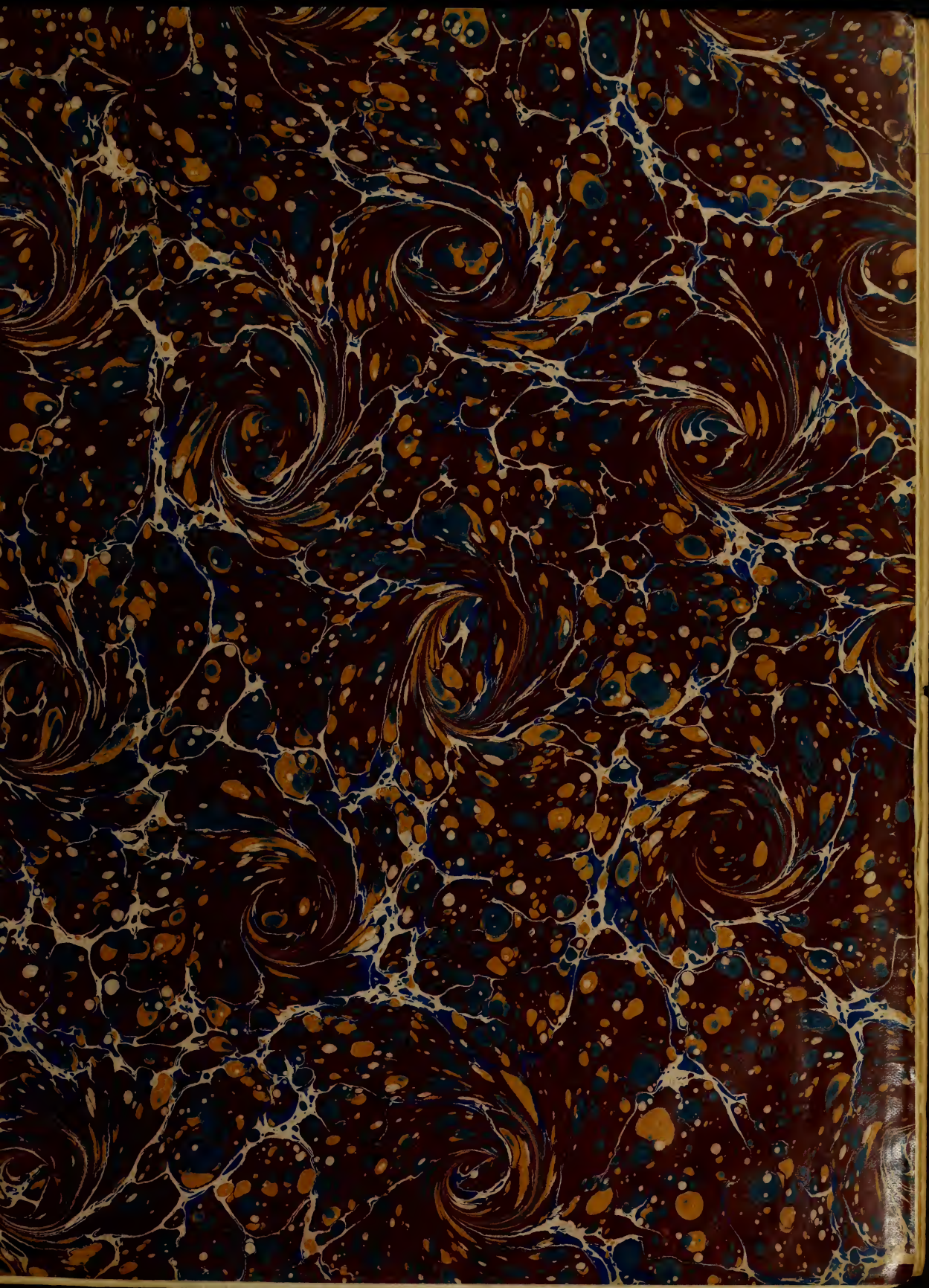
276 Lalanne, Ludovic. Le Livre de Fortune. Recueil de deux cents Dessins inédits de Jean Cousin. 39 pp. crit. descr., 200 pl. repr. emblematic drawings, dated 1568, from a manuscript by Jean Cousin in the Institut de France. Large 4to. Paris 1883. Limited Edition. \$55.00



pp. 104-105 and 106-107, Jensen, pp. 2-3.
An extremely fine collection of the drawings of the Cuvilliers, the greatest masters of the rococo style, covering every branch of architecture and decoration. Faint marbled paper.

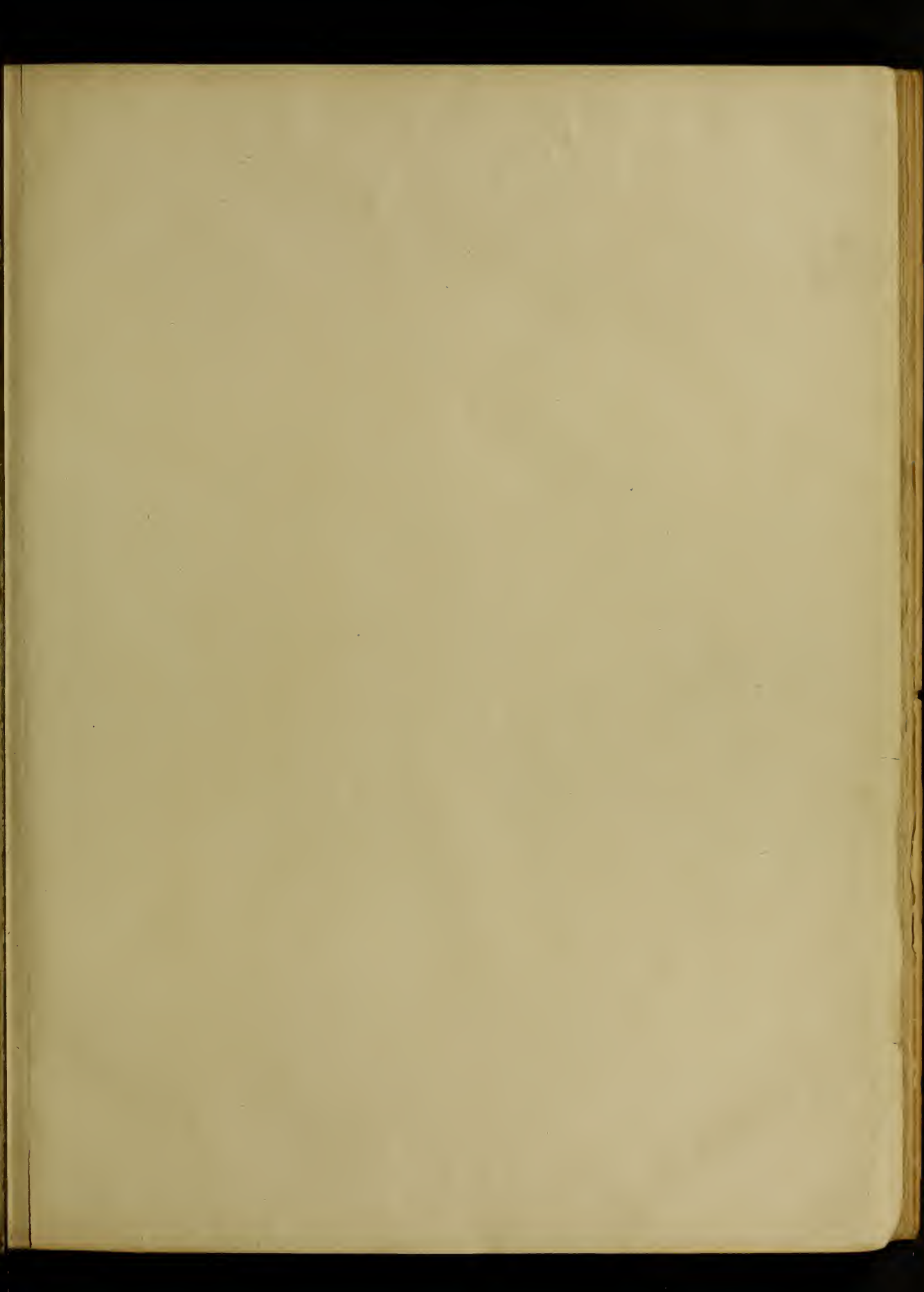
264 Muschini, Vittorio. **Carpaccio**. La Leggenda di Sant'Orsola. 19 pp. text on the Carpaccio cycle of paintings, bibliography, 15 text illustrations, 23 color plates. Sm. folio. Milan ca. 1950 (Collezione Silvana). \$17.50

265 Pallucchini, Rodolfo. **I teleri del Carpaccio** in San Giorgio degli Schiavoni. 112 pp. text, appendix, 115 col. ill. in the text, 31 figs. col. in col. ill. Milan 1963.



148

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BIBLIOTHÈQUE INTERNATIONALE DE L'ART

THE
BOOK OF FORTUNE

TWO HUNDRED UNPUBLISHED DRAWINGS

BY

JEAN COUSIN

Reproduced from the original manuscript in the Library of the Institute of France

WITH INTRODUCTION AND NOTES

BY

LUDOVIC LALANNE

TRANSLATED BY

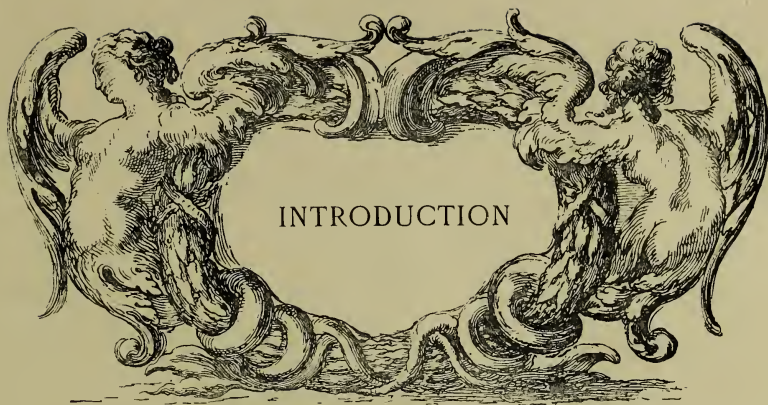
H. MAINWARING DUNSTAN



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1883



few years ago, while looking over various manuscripts preserved in the Library of the Institute, I chanced upon a book to which it was palpable that but little attention had been paid, possibly because its exterior was certainly not attractive. It was a quarto volume bound in brown calf and in very bad condition. Its title, *Emblemata Fortunæ*, seemed to point to its being one of those tedious allegorical works so much in vogue in the sixteenth century, the most celebrated of which is that by Alciat¹. But on opening it I was agreeably surprised. In addition to the Latin text which I was quite prepared to find, it contained two hundred drawings belonging unmistakably to the French School, and a mere glance over them sufficed to show that they possessed a high artistic value. The MS. was quite ready for the printer, as can be seen by the following title written on the first

1. The *Emblemata Alciati*, which was first published at Milan in 1522, and ran through fifty editions, without counting the translations of it in prose and verse.

page; we reproduce it in fac-simile on account of the annotation at the foot, to which we shall recur in due course.

LIBER:
 FORTUNÆ centū emblemata,
 et symbola centū, continens: cum
 suis partitionibus, tetrastichis, et
 distichis, et multis testimonijs,
 expositionibusq; uarijs.

Lutetia in ædibus Jacobi Keruetij
 uia iacobeæ, sub insigni fontis
 1568

De la main de Jehan Cousin de L^r

The Book of Fortune, containing a hundred emblems and a hundred symbols, with their divisions, quatrains, and distiches, and a great number of arguments, and varied explanations. Paris. Jacques Kervet, Rue St. Jacques, at the Sign of the Fountain, 1568. It will be seen that nothing is wanting to this title, neither the date nor the name of the publisher, who had then a great reputation, especially

for illustrated works. It is, nevertheless, probable that the author had not at the time had any business relations with him, seeing that he is in error as to his name, writing it Kervet instead of Kerver, and giving him in addition a sign which he never had¹.

The title is followed by a short *Note to the Reader*, dated the Kalends of March, 1568², and succeeding it are:—1st, a long Dedication to Hercule-François, Duc d'Alençon, the last of the sons of Henry II., and then fourteen years of age; 2nd, fourteen sets of verses, some addressed by the author to the Duke already mentioned, to his book, and to Louis de Gonzague, Duc de Nevers, and the remainder by friends of the author: the whole in Latin³.

After these preliminaries, customary in the books of that epoch, comes the collection of the hundred *emblems* and the hundred *symbols* announced on the title-page⁴. To each of these emblems and symbols, which face each other (the emblem on the left, the symbol on the right), is devoted a drawing occupying an entire page; the first being a representation of an allegorical composition, and the

1. Jacques Kerver was a bookseller and publisher in Paris from 1535 to 1590, and he had successively, as his sign, first of all two cocks, when his establishment was in the Rue Saint-Jacques, and afterwards a unicorn. *Vide* the *Manuel du Libraire*, under the heading Mizaud.

2. The date was originally 1567, but the figure 7 has been changed to 8.

3. The sets of verses are as follows:—

1st The author to the Duke d'Alençon.

2d *Gastonus Claveus Nivernensis* to the author.

3d *Emondus Danlezius* (d'Anlezy) in *autoris figuratum opus*. This d'Anlezy was evidently related to the author, as will be seen later on.

4th In *autoris Fortunas Mathurinus Maresius Andinus*.

5th In *eundem*.

6th In *eundem*, incerto autore.

7th *Autoris quidam amicus ad lectorem*.

8th *Ad eundem*. In my opinion these four anonymous sets were composed by the author himself.

9th *Autor ægrotans ad librum suum*.

10th *Autori eidem Claudius Cossovius Borboniensis*. This is a distich in the handwriting of the author of the book, who has made a correction in the superscription.

11th and 12th These two sets are addressed to the Duc de Nevers, who had just been severely wounded (February, 1568) in an engagement with the Huguenots, of whom the greater number were his vassals.

13th *Herbauderii Carmen*.

14th In *autoris salutationem bonas fortunas precantis*. This is anonymous and is erased.

4. The conclusion of the volume consists of five pages written by the author entitled, *De Fortuna adnotatio*. The writing and the ink are so bad that it is difficult to decipher the text, which, however, is devoid of interest.

second formed simply of ornaments or decorative subjects serving as a frame to a Latin quotation or sentence¹.

The drawings are pen and ink, with the exception of six, Nos. 61, 63, 65, 67, 69, and 71, which are traced or retraced in red chalk. One only, No. 27, is deteriorated, and all, with the exception perhaps of No. 93, are by the same hand. The author of the text has conceived the unfortunate idea of placing in the emblem, marked No. 143, the figure of a woman, the execution of which is both bad and heavy, which he says he took from « the ancient marbles of Rome. » We have succeeded in removing it and reproducing the drawing which it covered. At the foot of each drawing are Latin verses (quatrains on the left, distiches on the right), more or less applicable, as are also the quotations and sentences enclosed in the frame on the left hand, to the emblem and the symbol of which there is an explanation in addition to the right or left as the case may be.

The author originally intended to give greater development to these explanations. The Latin in which he at first composed them is followed in the earlier drawings by a translation or paraphrase in five languages—in Italian, Spanish, French, German, and English—which ought to have given his readers a lofty idea of the learning of the writer, and at the same time to have secured outside France a market for the sale of the book for which he anticipated so brilliant a destiny. But, doubtless for lack of translators, the versions in foreign languages diminished by degrees, and after No. 73, the commentary, now reduced to very brief proportions, appears only in Latin and French. The various secretaries or copyists who had up to this time transcribed the text² disappeared simultaneously, and the task of writing his prose and verse fell on the author himself. It was in all probability the labour of many years, for a gradual weakening and

1. The author of the text in his explanations indicates this second drawing by the words *compartment*, *margin*, and *border*, and as a rule he applies the term *device* to the adage placed at the top of the drawing.

2. Except certain words re-inserted here and there by the author. We may mention incidentally that faults in orthography are by no means rare in the Latin and few Greek words quoted. The mistakes must have been made by the copyist, who undoubtedly wrote from the dictation of the author.

unsteadiness of hand can be traced almost on each successive page. We are consequently led to the conclusion that in 1568, notwithstanding the import of the title page, his book was far from being completed, and that when he had traced the last page, age and infirmity compelled him to renounce the idea of publishing a work for which it would have indeed been very difficult to find a publisher, in consequence both of the great expense which would have been incurred, and the political situation of France¹. We may well congratulate ourselves on this failure, for otherwise the drawings might have been entrusted to some clumsy engraver who would have disfigured and completely spoiled them.

If the *Liber Fortunæ* had contained nothing but the text, I need hardly say that I should never have thought of withdrawing it from the seclusion of oblivion in which it had been reposing for nearly three centuries, but though the verses are either indifferent or altogether bad, and the quotations and sentences are trivial, dull, or insignificant, the drawings are in the highest degree remarkable for their originality, grace, elegance, and, considering the monotony of the subject selected by the artist, their wonderful variety.

Who is the author of the text? Who is responsible for the drawings? These are two questions with which I am about to deal successively. In regard to the first, communications which I have received place me in a position to answer it without any difficulty².

Although his name does not appear on the title-page, the author had no intention of depriving himself of the glory which he expected to gain from his *Liber Fortunæ*, modesty not being his especial fault; and though from beginning to end he simulates a desire to conceal his identity, he would have been very much disappointed had there been any failure to recognise him — *fugit ad salices et se cupit ante videri*. He consequently contrived to arrange matters so as to render

1. The book is dated 1568, the year which witnessed the outbreak of the third Civil War. The war was brought to a close in August, 1570, by the Peace of Saint-Germain, but there was no diminution of the popular excitement. Two years later the massacre of St. Bartholomew took place.

2. I am indebted for them to the Comte de Soultrait and my colleague M. H. de Flamare, keeper of the Archives in the Department of Nièvre, to whom I here tender my warmest acknowledgements.

the discovery of his personality a work of no great difficulty, at all events for his contemporaries.

Nevertheless, so far as we are concerned, the task would have been an arduous one if we had not three monosyllabic abbreviations to guide us—Imb. Dan. Dū.—by which he indicates himself in the superscription to his Dedication to the Duc d'Alençon¹. Fortunately, also, at the end of his *Note to the Reader* he has added the name of the place where he wrote it—*E Dunfluno nostro apud Nyvernios*—«From our Dunflun in Nivernais»². As Dunflun is the name of an old castle now included in the district of Nevers, we had simply to find out who possessed it in 1568.

One of my friends, to whom I showed the manuscript in 1875, shortly after it had come under my notice, hit upon the happy idea of consulting the *Société Nivernaise* on the subject, and the question was settled in the most satisfactory manner by one of the members of that Society, the Abbé Boutillier, keeper of the archives of the town of Nevers³, who conclusively proved, quoting authorities in support of his contention, that in 1568 the lord of Dunflun was Imbert d'Anlezy⁴, Knight of the Order of the King, and one of the hundred gentlemen of his household. He belonged to a very old family of Nivernais, had for a long time been attached to the service of the Dukes of Nevers, and must have died in or before 1574, because in that year his *widow*, Louise de l'Hospital, claimed from the town of Nevers the payment of a sum of 150 *livres* due to her husband⁵.

1. Herculi Francico regis cristianissimi Caroli noni fratri Imb. Dan. Dū. Bonas Fortunas.

2. Canton of Saint-Benin-d'Azy, *commune* of Billy-Chevannes. It is described as follows in the *Répertoire archéologique du département de la Nièvre*, by the Comte de Soultrait, Paris. Imprimerie Nationale, 1875, 4^e, col. 182:—

« Castle of Dunflun: a square pavilion, flanked by a separate turret enclosing the staircase, of the fifteenth century, and a large round tower devoid of character, pierced with modern apertures, of the thirteenth or fourteenth century. On the staircase are two carved escutcheons, one an ermine with border engrailed (d'Anlezy); the other three fretted fesses. »

3. Vide the *Bulletin de la Société Nivernaise*, second series, Vol. VIII., pages 74—76. I have only recently become acquainted with the query and the answer to it, thanks to M. Henri de Flamare, whose name has already been mentioned.

4. The abbreviation in the Dedication to the Duc d'Alençon may therefore be completed thus:—*Imbertus Danlezius Dunflunensis*.

5. Vide also *L'Inventaire des titres de Nevers de l'Abbé de Marolles*, published and annotated by the Comte de Soultrait. Nevers, 1873. 4^e, col. 282.

M. Boutillier, however, was not in possession of accurate information in regard to our MS., and believed the text and the drawings to have been due to the same individual. That is not so, as we shall very soon see.

The *Note to the Reader*, and especially the Dedication to the Duc d'Alençon, whose name, Hercules, served as a peg whereon to hang many puns and much eulogistic hyperbole, enable us to supplement these indications.

Imbert d'Anlezy, lord of Dunflun, from the year 1538 served François I. and his successors in their wars at home and abroad. In the midst of his camp life he no doubt thought that literature was, to borrow the happy expression of Brantôme, « good emery wherewith to give a bright lustre to arms. » So for the space of thirty years he devoted his scant leisure to the composition of this *Liber Fortunæ*, on which he built such bright anticipations of fame. In his *Note to the Reader*, which we reproduce in an abridged form only because his pretentious and diffuse style is anything but conspicuous for taste and elegance, he says :—

« I offer you, kind reader, the Book of various Fortunes. You would not credit the toil and sleepless nights it has cost me. Indeed, what difficulty is there which does not stand in the way of a nobleman, and especially an old and worn-out soldier, who wishes to give forth to the world a work worthy of consideration? For we, nobles and soldiers, in these days live a life entirely apart from that literature with which I dabbled in my youth; and I have, therefore, found it very difficult to return to those Muses whom I had deserted for so long, and to whom I had so many years ago said adieu. Omitting all mention of by-gone wars, of enmities, jealousies, and law-suits, the life which I was summoned to lead, that most miserable of all lives, a Court life, allows no one to live in peace and enjoy his paternal inheritance. So my Book, thou shalt pursue thy journey in freedom and quietude under the auspices of that Hercules whom thou hast chosen for thy patron, and I would be bold enough to give expression to my hope that he should be the Phoenix of this century,

did I not fear, what I could not endure, to be accused of flattery by those who envy me. May thy surpassing merits outstrip my fondest hopes, and a brilliant success attend thee with thy *Fortunes!* »

In addition to a certain amount of detailed information about the life of a country gentleman, this Dedication, which is more than six times the length of the Note, gives us a number of particulars in respect to the manner in which Imbert d'Anlezy composed his book, and the far more interesting subject of how he set about having it illustrated.

« Many years, » he says, « have elapsed, most serene Duke, since I commenced my labours on this work. I prepared it by the way during the continual wars in which I took part for the space of thirty years. The work was too heavy for my shoulders, but, as befits a valiant soldier, I dared the attempt and the undertaking. » « Perhaps, » he adds, « it may be found wanting in polish, but that was unavoidable. » The advent of peace had barely allowed him to return home and put his affairs in order when he was sent by Catherine de Medicis to attach himself to the service of the Duke, and to enter upon that life to which he ever alludes with the most profound aversion. « What anxieties, great God, what cares of every description, what a multitude of catastrophes, does that life bring in its train, that most wretched of all lives, that Court life where never-ending occupations, for the most part vain and frivolous, leave neither leisure nor repose! If such an existence hinders the flight of those who are born to study, and have only to sing for themselves and their muses, what influence must it have upon us whom the brilliant lot of an ancient race and the nature of our own minds have made so widely different? »

And even when he had returned home with what cares and worries was he overwhelmed!

« We have to take care of the horses, lead the beasts to pasture, train the hounds for the chase, build, plant, sow, graft, buy houses and lands; as we all do either from covetousness, or to house the multitude of our children, or to rival our grandfathers and our neighbours

in the extent of our property. Then there is a wife to be fed and dressed, with the servants, nurses, and midwives, law-suits to carry on, besides being subject to the threats and attacks of neighbours and land surveyors, and the thefts and frauds of servants and retainers.»

Then followed diseases contracted in war and foreign climes, which for ten years caused him much suffering each recurring year, and finally, most painful of all, civil wars. Such were the things which stood in the way of his imparting to his book the perfection that he would have wished; but he could not resist the orders of his lords and masters, or the continual importunities of his relatives and friends « whom he was accustomed to obey as a well-trained horse obeys his rider,» and he resolved upon publishing it. « To defend myself against the malice of the envious, I could not have found a better patron than you, whose youthful fondness for pictures drew and extracted from me a promise to let it see the light as best it might. You are called Hercules; be a Hercules for me against the yelping of dogs and the buzzing of gnats. Be a Hercules not only for the protection of my book, but also for France and Europe.» At the bottom of his heart he did not think that he stood in any need of the protection he solicited; his quatrains, his distiches, and his quotations borrowed from various ancient and modern authors, had filled him with such an amount of pride that he thought he had left nothing to be done by those who should come after him¹, and with a candour which is truly comical he predicted for his *Liber Fortunæ* « an existence if not equal to that of the *Iliad*, at all events as long as that of the *Æneid* »².

After having alluded to himself and his work with so much modesty, the lord of Dunflun thought himself bound to say a word or two about the individual to whom he had entrusted the illustration of his book, whose figures, to use his own expression, « were drawn and ornamented with admirable elegance; » but he does so after

1. Sic plane ut nihil posteris quod addant futurum speretur reliqui.

2. Vade, Liber, multos sane victurus in annos,
Non minus Æneide, si minus Iliade.

(Autor ægrotans ad librum suum.)

a fashion which is not without a certain amount of originality. « The artist (*pictor*), » he says, « may lay claim to a large share in this work, for he has drawn his figures with so much art that he seems to have surpassed Praxiteles, Apelles, and Zeuxis¹. Nevertheless, he shall not bear away all the honour, because, as he has drawn a very large salary from my purse, I think that I have acquired by right of purchase all that may appertain to him, to say nothing of my having directed, guided, and aided him in his work »².

By means of this guileless avowal Imbert d'Anlezy made his conscience so exceedingly easy that in the end he imagined that the entire book, text and drawings, had emanated from himself, and he moreover persuaded others to take that view, so that in the verses addressed to him by his friends, he is regarded as painter and poet. He allowed one of them, Herbauderius³, to apostrophise him thus:— « Imbert, thou art surely an elegant *painter* and an illustrious poet, thou who hast been bold enough to represent various Fortunes both *by pen and pencil*, as no other before you had essayed to do »⁴.

We need not be greatly astonished by this method of proceeding, if we bear in mind that in France, in the sixteenth century, painters

1. In the *Note from the Printer to the Reader* in the celebrated « *Livre de la perspective*, » by Jehan Cousin (Paris, folio, 1560) this phrase occurs: « Martin Jehan Cousin, in the art of portraiture and painting, is not inferior to Zeuxis or Apelles. » This book was eight years anterior to the dedication of Imbert d'Anlezy.

2. *Insper variae figurarum partitiones, mira elegantia depictæ et adornatæ, suis legibus astrictæ, ad margines usque protensæ, et diverso idiomate explicatæ circumspectantur, sic plane ut nihil posteris quod addant futurum speretur reliqui. Cujus partem non exiguam sibi pictor arrogare poterit, cujus manu hæc ita scite depictæ sunt, ut Praxitelem, Apellem et Zeuzyn vicisse videatur. Non tamen universam laudem auferet, siquidem artis perite manus mercedem ex nostris marsupiiis locupletissimam reportaverit. Emptionis jure opinor id mihi totum acquiri quod, præter operas, me docente et præeunte et adjuvante, factas, illi tantummodo oppigneratum videri poterit.*

3. I imagine that this Herbauderius might very well be the lord of La Herbaudure (or La Herbaudière (?), Treasurer and Receiver General of Finances to the Duc de Nevers. In the MS. of the French Funds, N^o. 3212, in the National Library, there are four letters addressed to him in 1562. One is from his brother, the Lord of Estample; the three others from the Duc de Nevers (F. 56, 66, 67, 68).

4.

Næ, tu elegans pictor clarusque, Imberte, poeta es,
Qui varias scripto et penicillo pingere sortes
Ausus es.

Imbert has corrected the first line in his own handwriting and has modified it thus:—

Næ, tu elegans pictor, scriptor clarusque poeta es.

and sculptors, however great their talent, were in the estimation of a gentleman merely miserable artisans; the scant consideration which they enjoyed is only too explanatory of the silence of their contemporaries in regard to them, and of the meagreness of the information which has been handed down to us in connection with their persons and their works. Instead of comparing him to a sculptor, Praxiteles, or two painters, Apelles and Zeuxis, the lord of Dunflun would have been better inspired, both on his own account and ours, if he had named the clever artist whom he rewarded so handsomely. But the name which he did not choose to tell us has been revealed by an unknown person who has written, as everybody can see, at the foot of the title-page of we have given a facsimile: *De la main de Jehan Cousin*¹.

What approximate date should be assigned to this inscription, on the paramount importance of which I have no need to dwell? I thought it might be the commencement of the seventeenth century, but I was unwilling to rely upon myself in this matter. I consulted my learned colleague, M. Deprez, Librarian of the Manuscript Department of the National Library, and one of the most competent authorities on such subjects, as those numerous persons who have daily recourse to his courteous experience well know. According to him, the inscription may be dated as far back as the end of the sixteenth century, and consequently may have been placed in its present position a few years after the death of Jean Cousin, who, on the authority of Félibien, lived until 1589. I may mention also, but only for reference, that the name *Cousin* is to be found at the foot of the first drawing, in a minute handwriting of a much later date than the one already mentioned. I must candidly confess that I am unable to assign any precise date to this.

It follows, then, that some twenty or thirty years after the death of the lord of Dunflun, which happened in 1574, the drawings were acknowledged as having been the production of Jean Cousin, very

1. After the name Cousin another hand has written the article *de*, and a word commencing with an L, which has been completely erased.

possibly by a member of the d'Anlezy family who had become the owner of the book and might easily have been possessed of trustworthy information on the subject.

Into whose hands did the *Liber Fortunæ* subsequently pass? I was unable to discover this, but having bethought me of opening the *Histoire des Arts*, published in 1810 by Alexandre Lenoir, who, during the Revolution, saved so many monuments and precious objects, I there found the following passage which, despite its errors, undoubtedly refers to our MS.

« In Paris there is a fine manuscript by Jean Cousin, composed of sixty (this should be one hundred) drawings, and an equal number of cartouches, representing the various attitudes of Fortune during the course of human life, and illustrative of all classes of society: the cartouches in connection with each drawing, also the work of Jean Cousin, contain in French (this should be Latin) verse the explanation of the subjects represented in the drawings facing them respectively.

« Among the subjects to be found in these fine MS. we may remark a young, newly-betrothed girl who presents herself before Fortune in order to consult her on her future lot. Fortune, represented with the magic wand in her hand, and standing in front of a table on which are placed the accessories necessary for the performance of conjuring tricks, upsets with a stroke of her wand some mysterious cups from underneath which several tiny Loves are seen to emerge; cunning is depicted in the eyes of the magician and joy manifests itself on the countenance of the young girl. This elegant drawing, full of grace and delicacy, is not one of the slightest of those comprised in this beautiful collection, and all the friends of art are expressing their earnest wish that after the death of the present owner of this fine MS., who is over seventy years of age, it may pass into the possession of the National Library.

« In another drawing¹ a king is seen placed on the top of the wheel of Destiny which Fortune, represented with her eyes covered with a veil, is turning round. The King, proudly seated with his

1. See Plate cxix.

sceptre in his hand and his crown on his head, triumphs over several other sovereigns placed on the lower part of the wheel, where they are seen overthrown and striving to retain the crowns which are falling from their heads¹.

Having asked M. Alexander Lenoir whether, among the papers which had belonged to his father, he could not find some further information on the subject of our MS., that learned academician was kind enough to place at my disposal a quarto volume, the third of a *Traité Philosophique des Arts*, an unpublished work, in which, at page 54, the author had reproduced a portion of the passage, with its inaccuracies, which we have just quoted, adding to it some fresh facts:—

« This great artist (Jean Cousin), » he says, « has left a precious MS., which was the property of the Chevalier de Boufflers, and which I saw in the hands of M. Le Breton, the Secretary to the Academy of Fine Arts. This MS. is composed of sixty pen and ink drawings and sixty cartouches. These drawings represent the vicissitudes of human life considered under every aspect and in connection with all classes of society, and each cartouche contains an explanation in French verse of the subject opposite to which it is placed. I will content myself with describing two of the principal drawings in this work.

« The first represents a young, newly-betrothed girl who is consulting Fortune in reference to her future lot. The blind Goddess is standing upright, the magic wand in her hand, and placed before a table whereon are spread out all the accessories of juggling; with a stroke of her wand she upsets a number of mysterious cups, from underneath which several small children are seen to emerge. Joy is depicted on the countenance of the betrothed girl and cunning on the lineaments of Fortune.

« The second of these drawings represents a king on the summit of the wheel of Fortune; proudly seated there, he seems to be

1. *Histoire des Arts en France prouvée par les monuments*, by Alexander Lenoir, Paris 4to, 1810, pp. 74 and 75.

triumphing over four other sovereigns; the latter are overturned, and each of them with difficulty retains his hold on the crown which appears to be escaping from him. These two drawings, at once correct and elegant, are not much superior to the fifty-eight others which, with them, form the total of the collection. From what I have just said it cannot be concealed that these are in truth slight productions, but the intellectual perception and imagination displayed in them are fully equal to the genius which is conspicuous in the *Last Judgment* of the same author. It must be a matter of astonishment that a place has not been found for this precious MS. in the Library of the King, who might easily have become possessed of it.»

M. Lenoir has added in a note:—«The Chevalier de Boufflers had entrusted it for sale to M. Le Breton; it is not known what has become of it¹».

We know now; the Chevalier de Boufflers, who died in January, 1815, was very probably its last owner. Le Breton was secretary to the Academy of Fine Arts up to March, 1814. Did the volume reach the Library of the Institute through his instrumentality? Such a thing is possible, but the minutes of the Academy, which I have carefully searched, do not make any mention of it.

In recent years much attention has been paid to Jean Cousin²; by some he is assigned the largest and most glorious share in the history of French art in the sixteenth century³; others, but it must

1. M. Didot, who was not acquainted with these two passages, quotes a third from the same author, extracted from Vol. III. of the *Musée des Monuments Français* (published in 1821), but it is only an abridgment of those we have quoted, and contains their inaccuracies.

2. Jean Cousin, born at Soucy, near Sens, in 1500 or 1501, as far as we know, died about 1589. Scarcely anything is known of his life, which was mostly spent in Paris.

3. We may quote *Étude sur Jean Cousin, suivie de notices sur Jean Leclerc et Pierre Woëriot*, by Ambroise Firmin-Didot, Paris, 8vo, 1872. *Recueil des œuvres choisies de Jean Cousin*, by the same author. Folio, 1873. *Quelques preuves sur Jean Cousin, peintre, sculpteur, géomètre et graveur*, by T. Lobet, 8vo, Paris, 1881. These three works are accompanied by plates. We may also quote the very interesting work by Mrs. Mark Pattison, entitled *The Renaissance of Art in France*. London. 2 vols. 8vo, 1879. In the first chapter of the second volume the author has very successfully discussed and summarised the most recent works upon Jean Cousin.

M. Didot, whose admiration for Jean Cousin has no limits, treats of him in the first of his works successively, 1st, as a painter (*The Last Judgment*, at the Louvre; *Eva prima Pandora*, at Sens; and several family portraits); 2nd, as a miniaturist; 3d, as a sculptor (*The Tomb of Admiral Chabot*, at the Louvre; *The Tomb of Jacques de Brezé*, at Rouen); 4th, as a glass-maker; 5th, as a draughtsman and engraver on wood; 6th, as the author of the *Livre de la perspective* (1560), and the *Livre*

be confessed, very few in number, would reduce that share to insignificant dimensions. As there is an almost complete absence of documentary evidence, and the discussion is therefore principally confined to personal estimates, the end of it is not even in sight; the *Liber Fortunæ* will doubtless furnish fresh food for it.

As we have already seen, the MS. has borne the name of Jean Cousin for nearly three hundred years; this fact alone seems to us to justify us in having retained on the title-page of our publication an attribution for which, after all, we are not responsible. We may add that there is further circumstantial evidence which may be produced in support of it.

In his *Traité historique et pratique de la gravure en bois*¹ Papillon thus sums up his enumeration of the works of Cousin:— « Nearly all the illustrations in the books printed in Paris during the reigns of Henry II., Francis II., Charles IX., and Henry III are from his drawings in pen or ink or on wood. » M. Monceaux, Secretary to the *Société des Sciences* of the Yonne, who for some time past has been devoting himself in quest of information respecting his fellow-countryman, states that he has traced the hand of Cousin in the majority of the illustrated works published at Sens from 1552 to 1582, and two years ago², he added more positive proof to his assertion by the announcement that he had discovered « among the old examples of Sens printing, more than forty wood engravings of the sixteenth century, the greater portion of which are signed with his monogram. »

It is therefore incontestable, even if we allow for a certain amount of exaggeration in the statements made by Papillon, that Cousin was one of the most popular draughtsmen and engravers during a portion of the sixteenth century³, and consequently nothing can be more

de pourtraicture (1571). I may add that he was one of the first to whom I mentioned the existence of our MS., which he had quoted from A. Lenoir and believed to be lost. He was so struck by the news that he at once announced to me his intention of publishing it, and if he had lived a few months longer, he would certainly have carried out his intention.

1. 1766. 8vo. Vol. 1, p. 204.

2. *Inauguration de la statue de Jean Cousin, à Sens*, 18^{me} Octobre, 1880, pp. 15 and 16.

3. In France. In a record of works executed for Henri II., from January 1, 1540, to December 31,

natural than that the lord of Dunflun should have entrusted to him the illustration of the *Liber Fortunæ*.

The next question is, can the general characteristics of his work be traced in any of our drawings? On this point M. J. Renouvier, one of the greatest authorities in such matters, bears the following testimony:—

« The height, elegant forms, and slim extremities of the figures, the expression of the heads, and the prettiness of the children are equally distinctive marks of his masterly skill in drawing¹. »

The reader will here easily find these « distinctive marks. »

M. Didot also mentions as one of the peculiarities of Jean Cousin² his habit of introducing into his engravings a pyramid, or obelisk, and leaves as pendentives. This may be seen in several of the drawings in our collection.

We think, therefore, that we are not laying ourselves open to censure in having allowed Cousin to retain that credit of authorship which was almost conceded to him when he was alive, and we have neither considered ourselves at liberty to deprive the author of these drawings of his name, nor to give him a fresh one.

We have one last remark to make by way of enhancing the interest of our MS., in which artists will discover some useful hints in regard to ornamentation, costume, furniture, etc. In this regard it is, perhaps, unique; for we are not aware of the existence elsewhere of so large a collection of unpublished drawings due to a single artist of its particular period and the French School. The nearest approach to it, in regard to the number and importance of the compositions, is the collection called *Histoire d'Artémise*, preserved in the Cabinet des Estampes, No. 382, folio. Of the thirty-nine drawings which it contains, thirty-one are by a painter named Antoine Caron, who died about 1593. There are some curious points of resemblance

1550, J. Cousin appears as *imager* at fourteen livres *per mensem*. See *La Renaissance des Arts à la Cour de France*: L. de Laborde. Vol. 1, p. 423.

1. *Des types et des manières des maîtres graveurs, pour servir à l'histoire de la gravure*. Montpellier. Sixteenth century. 4to. 1854, p. 164.

2. *Étude sur Jean Cousin*, p. 75. Among other instances a pyramid will be found in the background of the picture, *Eva prima Pandora*, to which we have alluded in a preceding note.

between it and the *Liber Fortunæ* which are worth noticing. Like our MS., and almost contemporaneously with it, about 1569, it was executed according to the plans and at the cost of an amateur, Nicolas Houel, who, yielding to the entreaties of his friends, embellished it with sonnets of his own composition. Moreover, following the example of the lord of Dunflun, he devoted a prefatory letter to boasting of the labour, the nights, and the money it had cost him; and to carry the resemblance still further, though he spoke of the « foremost men both of Italy and France, » whom he had employed, he was careful to refrain from quoting a single name. Finally, he dedicated his book to Catherine de Medicis just as Imbert d'Anlezy dedicated his to the Duc d'Alençon¹.

We will conclude with a few words on the plan which we have adopted in regard to our publication.

For various reasons we were compelled to abandon the idea of taking direct photographs of the drawings, and we decided to have them copied. This delicate operation was entrusted to a young draughtsman, M. Drouot, who has performed his task with much care and skill. The photogravures have been made from his tracings.

As for the text to which Imbert d'Anlezy attached so much importance, we have without any scruple set aside his Latin, that is to say, his quatrains, distiches, quotations and proverbs. So far his text was devoid of interest; but it was impossible to avoid reproducing the explanations in French which he has given of his *Emblems* and *Symbols*, because, although they are occasionally very much involved, they are indispensable to the due understanding of the drawings, and serve to bring out into greater prominence all the mental and imaginative resources displayed by the artist in the illustration of the *Book of Fortune*. In order, however, to allow of their being read with greater facility, we have in transcribing them used the modern orthography.

1. See the manuscript notes which accompany the volume, and the *Notice des dessins, cartons, etc.*, of the Museum of the Louvre, by M. Reiset, p. 274 et seq.



EXPLANATION OF THE PLATES

1. — *Fortuna audax.*
2. — *Ausus herculeus.*

Adventurous and daring Fortune is usually depicted in this, the commonest and most trivial manner; and for this reason we have elected to commence with her. Her device is the boldness and adventurous enterprise of Hercules, signified by the skin of the lion and the club of the aforesaid Hercules. Around the compartment are all the labours of the aforesaid Hercules and his adventurous fortunes.

3. — *Fortuna virilis.*
4. — *Venus victrix.*

Next to this first nude (Fortune) we have placed the second armed, which is virile Fortune, formerly worshipped by the Pagan Romans, for whose device we have adopted the victorious apple of Venus, which apple, as narrated by Cornelius Tacitus, is placed upon the summit of pyramids and other lofty sites in sign of the signal victory of the aforesaid Venus. In the margin are Emperors, Kings, Popes, gendarmes, and all others in bondage and subjection to her, with the Judgment of Paris, Mars, and Adonis; the meaning being that she has had more vigour and living force than the other with her arms, and is victorious over armed Fortune.

5. — *Nemo sua sorte contentus.*
6. — *Nulla sors sua cruce caret.*

Every one carries with him his fortune: the soldier his with the sword; the merchant his with the horn of plenty; the labourer his with the wheel; and no one

of them is content with it. So there is neither state nor life in this world which does not carry with it its cross, that is to say, its torment, as you see in the border by the arms of the soldier, the ship of the merchant, the plough of the labourer: everywhere there is a cross.

7. — *Fata adversa volant.*

8. — *Βίος. — Βίος.*

In this place you see ill or adverse Fortune, seated on the eagle, the swiftest of all birds, holding in her two hands rods, whips, and arrows, the weapons proper to her; with the Greek word which in our language means Life and the sound which the aforesaid arrow makes when sped from her bow, to show that the life of mortals is more sudden and quick than the sound of the aforesaid arrows or any other created thing.

(The lord of Dunflun has made a slight mistake here. If *Bios*, with the accent over the *i*, means life, *Biós* with the accent over the *o* has never meant anything but the bow, and not the « sound of the arrow »).

9. — *Subrepunt prospera fata.*

10. — *Sat cito si sat bene.*

Prosperity or good Fortune is here seen depicted with the tortoise under her feet, as if it bore her, with royal crowns, and palm and olive branches. The palm signifies victory, the olive peace; in the device there is an ox, to signify that honours, dignities, peace, victories, empires, and other contentments of mind, come quite gently and slowly, step by step, as does the aforesaid ox which makes the corn, the vine, apples and pears, come quite gently, and builds houses and palaces, as are to be seen in the border of the compartment.

11. — *Nemesis triumphans.*

12. — *Imperium habet in belluas.*

Fortune being seated in her chariot drawn by griffins, as Politian says, signifies great swiftness. If she commands the untameable and untamed griffins, she may well command the rest of the other savage beasts, as appears in the margin of the compartment.

13. — *Infortunium triumphans.*

14. — *Noxia fata canens.*

By Fortune blindfolded, drawn by horses blindfolded and at speed; equally the raven, the hoopoe, the screech-owl, and the bat, birds of ill-omen, fleeing from the light of the sun, denote the great power of unhappiness and ill-fortune which, like powder, passes everywhere without anybody being able to bar the way.

15. — *Fortunæ occasio.*

16. — *Ansa arripienda.*

To recognize the occasion or opportunity in all the things of this world is the act of a wise man, for it flies away faster than the wind; and for this reason you see her here painted with wings and with hair in front but bald behind, and with the dart of repentance in her left hand to show us that when she presents herself to us we should lay hold of her, because when she turns away from us, having no hair behind, she can with difficulty be seized again. Which thing the handles of pots, vases, and baskets show us, for by the handles we are accustomed to lift and lay hold of them.

17. — *Fortuna sive occasionis Deus.*

18. — *Γυῶθι χρονόν.*

Time is, as it were, the husband of the aforesaid opportunity; he is hoary-headed, as the oldest thing of this world; he has wings on his feet, as being lighter than thought; he turns and flees away quickly, equally with the aforesaid opportunity; therefore it is very well to know Time, and knowing him to lay and keep hold of him, as denoted by the dials and hour-glasses.

19. — *Suæ quisque fortunæ faber.*

20. — *Egregium facinus fama sequitur.*

We are masters and makers of ourselves, of our fortune, from which one extracts honour and property; another, infamy, shame, and loss, as may be seen here in the image of the knight, the senator, and the labourer. We must therefore sorrow over and complain of ourselves and not of Fortune. The horns and trumpets and cornets placed in the margin signify renown which, like the human voice, resounds throughout the world.

21. — *Fortuna sine pedibus.*

22. — *Nil firmum.*

The invention of the Scythians has been considered very beautiful although they were barbarous and cruel. They depicted Fortune with wings but without feet, though with hands, to denote her instability. The column, which is a sign of constant firmness, being broken and shattered as it is seen here, shows that nothing under the moon is firm and durable.

23. — *Fortuna sedens.*

24. — *Animus sedens quietior.*

Unworthy of the least consideration is the Fortune painted by Appelles, who has placed her seated on a chair, because, he said, she had no sure dwelling

place, nor any stable place wherein to abide. The device is a tablet on which nothing is written, which signifies the mind. The chairs signify that, when one is seated, the mind is quieter and more staid than it would be if one were standing upright, moving about, or running.

25. — *Fortuna bifrons.*

26. — *Gladius lydius.*

Who does not know how continually Fortune changes, and how she exalts or humbles human affairs? For that reason the ancient poets cleverly said that she had two faces: with one she laughs, with the other she weeps, just as this two-edged sword with which the enemy may be wounded from both sides,

27. — *Alia bifrontis Fortunæ descriptio.*

28. — *Arcus non semper tensus.*

This, almost after the same fashion as the preceding one, is the discovery of a French poet and very well explained in French verse, showing in the painting one side of the face white and the other side black. On her right hand is her eldest son, called Happiness; on her left, her younger son, called Unhappiness, clad in mourning. On the one she bestows honours, on the other a fool's bauble. The bow is not always bent and is not always wounding. So she is not always inflicting injury.

29. — *Fortunæ bivium.*

30. — *Y, litera Pythagoræ.*

As Pythagoras learnedly pointed out by the image of his letter Y, which is said to have been invented by him, the two modes of life, one of pleasures and vice, the other of hardship and virtue; so Eisopet, an ancient philosopher, conceived that Fortune had two paths which she shows us in our life: the one on the right hand, rugged at its entrance but beautiful and spacious in the end, is virtue; the other, on the contrary, is that of vice, beautiful and broad at its entrance, but rugged and disagreeable in the end.

31. — *Fortuna inconstans.*

32. — *Aura levis.*

As the wind, the air and the clouds are variable, and as one sees in summer a cloud full of heavy rain being borne, now hither now thither, by the impetuosity of the winds, so the inconstancy of Fortune could not be better displayed than by depicting her with wings, having her feet on a round table, and in the border of the compartment the winds from all quarters, and as a device, a cloud with rain and hail.

33. — *Fortunæ inconstantis signum.*

34. — *Ex formica elep[h]antem.*

The inconstancy of Fortune is here well-pourtrayed, for you see how from a school-master she makes a senator, and from a senator a school-master; from an elephant an ant, and from an ant an elephant.

35. — *Sinistræ Fortunæ exemplum.*

36. — *Victima nil miserentis orchi.*

Theramenes, one of the thirty tyrants of the Athenians, when the palace fell in which he and several others were revelling, and he alone escaped, exclaimed, « O Fortune, for what are you reserving me? » Shortly afterwards he was slain; now he is the victim of Pluto who impartially pardons neither kings, tyrants, nor anybody else. The head of the ox denotes the victim.

37. — *Dubiæ Fortunæ signum.*

38. — *Sic volvere Parcas.*

Our life may fitly be compared to the spindle of the divinities of fate, the Parcae, which hangs and is attached to a minute and delicate thread, as is here seen in the sword over the head of Damocles attached to a thread of hair from a horse's tail, which incessantly threatens to fall on his back, as a sign of the doubtful and uncertain faith of Fortune.

39. — *Indignis Fortuna favens.*

40. — *Amica luto sus.*

Hére we commonly see Fortune striving to exalt and place in lofty positions men who are unworthy of them. So we find in books that Thyestes, Tantalus, Atreus, and others unworthy of crowns, have been kings; and similarly we see here a hunchback, a cripple, and a blind man, unworthy men, being favoured by this inconstant being, as though she delighted in things so foul and unclean, as does the sow in the compartment, wallowing and lying down in the litter and mire.

41. — *Infortunatos spes alit.*

42. — *Dum spirat sperat.*

Hope sustains and nourishes men who are but little favoured by fortune; whence it arises that there is no one in so great a calamity and ruin of his affairs but is attached to the thread, however weak it be, of that Hope. Let us then live continually with it, as the bird shut up in that cage, who, so long as it breathes, hopes one day to be set at liberty and fly through the free world.

43. — *Fortuna insidiatrix.*

44. — *Anus vulpes non capitur.*

By the example of the old fox, full of malice and wiles, here painted from life, who cleverly avoids the nets spread out, we are shown that with the powerful companionship of prudence we ought equally in this world to avoid the lakes and mountains and wiles of Fortune.

45. — *Fortuna jocans et illudens.*

46. — *Sic hominum sortes.*

Here we see, at the ends of the table, two ladies: by one is represented Nature, who offers and dedicates to Fortune little children; the other lady is Venus, who brings her flowers. This Fortune, after the manner of jugglers, exalts and elevates and also humbles these little children, and hides them as she pleases underneath her cups. By the figure of the back-gammon board, placed on the other side, we are shown that we, with our prudence, ought to correct whatever comes to us in opposition to our thoughts and desires through the instrumentality of the aforesaid Fortune, and if the die does not fall in accordance to our wish.

47. — *Fortuna minax.*

48. — *Ubique tempestas.*

By that horrible look and the bands and pincers which are seen in her hands, is denoted her strength; in that she threatens all living things, who so long as they are here below are placed under her sway and exposed to her buffets and those of the world, which is represented by that sky whence falls so much hail.

49. — *Fortuito omnia fieri.*

50. — *Rotat omne fatum.*

Fortune turns all things in this world, as is seen by the figure of that wheel; and by it we see that voyages, war, peace, building, sowing, attempting, and other human actions are guided by Fortune, as some ancient philosophers affirm. Abundance and wealth are denoted by the cornucopia full of fruits and flowers; kingdoms and empires by the sceptres; science by the books; war, by the swords; so that we may know that the Wheel of Fortune turns and twists everything.

51. — *Fortunæ pericula.*

52. — *Intentant omnia mortem.*

There is not any part of this world where man is sheltered from the perils of this Fortune: on land, at sea, in the air, within the sphere of fire, and among friends, and even brothers, we should doubt and fear, for all things in this

world, even to the elements, threaten us with evil and death, as appears here under that figure of the elements with their shafts and arrows.

53. — *Fortuna varians.*

54. — *Littore quot conchæ.*

Variable and infinite are the accidents and circumstances of Fortune, as the shells on the sea-shore, which cannot be numbered; which may be seen here painted in more than one colour; and with a chameleon in her hand, which little animal changes to all colours before our eyes, save to red and white. So Fortune chops and changes, to-day favourable, to-morrow contrary and adverse.

55. — *Fortuna vitrea.*

56. — *Flos cinis.*

The greater and more brilliant happiness and prosperous fortunes are, the less enduring are they, and for this cause they may reasonably be compared to a transparent glass, or a frail flower, because both one and the other perish and quickly pass away. So prosperous Fortune endures but for a little while, and we could find no other way of painting this Fortune of glass.

57. — *Fortuna felix.*

58. — *Veniunt ad candida tecta columbæ.*

So long as a man is favoured by Fortune every one does him reverence. Every one worships him and sets a high value on him. Thus, as pigeons flock in large numbers to new pigeon houses, attracted thither by the beauty of the building, so there is a great crowd of people after the rich and fortunate.

59. — *Fortuna infelix.*

60. — *Accipiat nullas sordida turris aves.*

But if Fortune turns her back upon him and he becomes poor and a beggar, all his friends and followers leave and abandon him; so he dwells alone and is no longer accosted by anybody, as doves or pigeons hold aloof from old and ruined dove-cots, or ants from granaries void of grain.

61. — *Fortuna favens.*

62. — *Ubi Fortuna, ibi splendor.*

Where Fortune is favourable and where there are riches, thither men are seen to hasten; for which reason everybody willingly associates with the rich and opulent, and frequents grand palaces, thinking that the splendours of For-

tune reside there; while, therefore, the sails of our affairs are filled with the favourable winds of Fortune, we find a great number of friends and followers, as is denoted by the ship and this royal edifice placed here.

63. — *Fortuna naufraga.*

64. — *Ubi infortunia, ibi squalores.*

But if the ship encounters a storm, or is wrecked, then all friends flee away. Nor are there any longer there what were such resplendent royal houses, but poor little cabins; the low and wretched roofs and those afflicted by the spite of Fortune being willingly abandoned.

65. — *Fortuna Plutonem ducens.*

66. — *Quisque suam sequitur sortem.*

As a rule each one follows that Fortune to which it seems that nature inclines him, and for this reason the ass here depicted, who is born to carry packs and loads, derives more pleasure from eating prickly thistles, nourishment suited to his constitution, than lettuces, because each one likes the things which resemble himself. For this reason Pluto (Plutus), the god of riches, who is blind, loves the society of that Fortune who is blind also. Each one should take care that harm comes to him neither from the one nor the other, as is seen in the picture.

67. — *Fortuna et Amor.*

68. — *Ut talpa talpam.*

In like manner this blind Fortune guides Love who is blind as she is; who in the things of Love, as in all other things, has great power; both are insidious and deceivers of men, one following the other; as the mole, who is blind, naturally follows the mole, its blind companion.

69. — *Fortuna, Amor, tempus et locus.*

70. — *Quem non sorte tua cogis?*

Love, is there anything in this world that you do not do, seeing that you trouble human and divine laws; the great Jupiter himself, with the entire company of all the gods, not being sure of his Empire? There seem to me to be three companions who are very favourable and necessary to the sustainment and to the accomplishment of its every effect: they are Fortune, the hour, and the place, every amorous desire operating with these means. The clock signifies the hour, the round ball the place.

71. — *Fato et genio.*

72. — *Fatali numine ductus.*

Genius follows Fortune; and this word genius cannot properly be well-expressed in French; it is almost the good or bad angel, because our affairs are guided by one or the other; whence it is seen that human actions are conducted sometimes by a good, sometimes by an evil genius, and thus have now a good and now a bad result. Equally, Fortune sometimes favours these and sometimes those. Just the contrary does the sun, who sheds his rays on good and bad indifferently.

73. — *Fortuna, sidus et Natura.*

74. — *Natura duce.*

We follow our Fortune and our star and our nature, like this blood-hound who follows his natural fortune, hunting through the woods.

75. — *Fortuna et Salus.*

76. — *Ex infortunio salus.*

Fortune and safety are sometimes companions: this fish by misfortune was taken in the nets which by Fortune are broken, and thus by Fortune has found safety for himself. (If safety is here represented by a woman, it is because in the sixteenth century the word *salut* was still of the feminine gender, like the Latin *salus*).

77. — *Fortuna et Favor.*

78. — *Quid non præstant nummi?*

Fortune and Favour also sometimes follow each other; but who will deny that the favour of this devilish money is greater than that of Fortune?

79. — *Fortuna et Necessitas.*

80. — *Quarta luna nati.*

Fortune and Necessity are sometimes together; and those who are born under the fourth moon, that is to say the fourth day of the crescent moon, are, as the books say, generally unfortunate; which Necessity and their Fortune decree.

81. — *Virtutis Fortuna comes.*

82. — *Virtutis lucidum sidus.*

Fortune accompanies Virtue: Virtue has her star, as Sallust says, in the clear, bright, and eternal sky.

83. — *Concordant raro Ratio et Fortuna.*

84. — *Mentis oculus Ratio.*

Reason is the eye of Thought, while Thought and Reason are not always in accord; the eye of reasonable thought can see what is profitable and what Fortune can injure.

85. — *Fortunæ inimicitii Virtus crescit.*

86. — *Livor ut ignis alta petit.*

Virtue increases in spite of the envy of Fortune: fire and the ivy always go higher. The aforesaid envy attaches itself always to lofty things and most frequently to the aforesaid virtue and the virtuous.

87. — *Virtus citra Fortunam valida.*

88. — *Omne solum forti patria est.*

Virtue is strong without Fortune. To the bold and virtuous man every region is his country, and he finds means to live well everywhere, as is denoted by the wheel of the aforesaid Fortune, in all places, on the plain, on the mountain, in valley and forest, so that in spite of her the aforesaid virtuous man passes everywhere, nor fears to encounter her, nor is afraid of her resolution or precipitancy.

89. — *Nobilitatem a Fortuna vinci.*

90. — *Tela Fortunæ in nobiles.*

Nobility has been often conquered and beaten down by Fortune. The troubles, dangers, arms, and chances to which nobility is subject in order to maintain the crown, that is to say honour, and grandeur, and nobility, are shown to us by the border of the device.

91. — *Stravit Fortunam Virtus.*

92. — *Spicæ paleis meliores.*

Virtue overthrows Fortune, and just as the ear is better than the stalk, and gold is preferred before silver, just so ought Virtue to be preferred to Fortune.

93. — *Fortunæ Patientia victrix.*

94. — *Vincitque ferendo.*

Patience, mistress and conqueror of Fortune, clothed in a hair shirt, with the helmet on her head and the shield of tolerance (constancy), bearing the anvil as a device; the whole signifying patience.

95. — *Fortuna contra Justitiam grassari potest.*

96. — *Ex recto curvum, ex curvo rectum.*

Fortune can ruin and act like a brigand against Mother Justice, and make a straight column crooked, and straighten a crooked one, and make good right false, and make the false good.

97. — *Fortitudo in Fortunam, non in homines.*

98. — *Sic itur ad astra.*

Strength and high-mindedness are required against Fortune and not against men, whose fame by literature and arms ascends to the sky.

99. — *Tibicen Fortunæ Virtus.*

100. — *Optima fundamenta durant.*

Virtue is the basis and prop of Fortune, and her support; good and well-laid foundations are durable.

101. — *Prosperæ Fortunæ pedisequæ.*

102. — *Nihil ex omni parte beatum.*

The followers or handmaidens of prosperous Fortune are envy, audacity, idleness, and voluptuousness; and how can the aforesaid Fortune be called prosperous while there is nothing prosperous and happy to be found throughout the world; and how can geometricians say that the round form is perfect, when the sun looks down upon nothing on earth, neither round, square, nor three-sided, which is perfect, or which does not perish in the end?

103. — *Fortunæ adversæ comites.*

104. — *Fortunatus modeste, infortunatus prudenter agas.*

The companions of adverse Fortune are pain, fear, anger, and rapine: if you are very fortunate be prudent as a serpent; if you are unfortunate, be gentle and gracious as a dove.

105. — *Fortuna nimis blanda hamata.*

106. — *Dum blanditur necat.*

The tears of the crocodile are to be avoided; for when it flatters and caresses, then it throws itself on the man who is looking at it, and kills him. Similarly, blinding and flattering Fortune often, as if with baits, deceives and prepares many ambushes.

107. — *Fortunæ imperatrix Providentia.*

108. — *Tela prævisa minus feriunt.*

As in a mirror one sees what is hurtful to the face, so one ought to foresee arrows: that is to say, the ills which Fortune may bring; which when well foreseen do not hurt so much; so Providence (foresight) is empress of the aforesaid Fortune.

109. — *Ubi Prudentia nullus Fortunæ locus.*

110. — *Jugum Fortunæ vitabit prudens.*

Where Prudence is, there is no place for Fortune. The prudent man will avoid the yoke of Fortune.

111. — *Ubi abest Fortuna, parum prodest diligentia.*

112. — *Celeritas cæteris rebus pravalet.*

Diligence, although...(here several words which have been cut out by the binder are wanting) always profits but little if Fortune be absent. The spurs signify diligence.

113. — *Eloquentiæ comes bona Fortuna.*

114. — *Eloquenti hæc fata dedere.*

We have depicted this one young and beautiful, with a rather large horn of plenty, and the caduceus of Mercury at the top of which there is a bat with wings, and round the aforesaid caduceus two other horns of plenty; the whole signifying that Eloquence is the companion of good Fortune; so those whom she favours are happy, rich, and honoured; the aforesaid horns (signify) riches; the palm-branch, good luck; the ring, honour; the whole being similarly thus entwined together.

115. — *Fortuna volubilis.*

116. — *Rapidis ludibria ventis.*

What you see here is a plaything for small children which turns at every wind. Equally, this voluble (moveable) Fortune, like a child with her wheel and feathered ball, is turned by all hands and every wind.

117. — *Fortunæ rota.*

118. — *Sic pergunt ordine fata.*

The wheel of Fortune painted in this manner, some mounting it, some wishing to mount, others falling off it, and as very often in order the hind part goes before, so is this cart going before the oxen, backwards like the crabs.

119. — *Alia Fortunæ rota.*

120. — *Urnæ Bælidum.*

This other wheel of Fortune means that from wealth comes pride; from pride, war; from war, poverty; from poverty, humility; from humility, peace; from peace, wealth; from wealth, pride; from pride, war; ever returning and beginning over again, having no end. The urns or vases of the Belides which are perforated and never grow full, like as the aforesaid wheel cannot stop itself, signify human desire which is never satisfied nor has any end of contentment.

121. — Κζλκ θηκκ (κζλκ τζλκ).

122. — *Onnia cum tempore.*

The old woman who has been sitting down is past Fortune; that pretty one who is sitting down is present Fortune; that young one who is not seated and who wishes to be, is future Fortune. The tree which is grafted, the other which bears fruit, and the other which is perishing from old age, signify that all things have their time like the abovementioned Fortunes.

123. — *Fortuna rotans rotam.*

124. — *Sisyphi saxum.*

Sisyphus, as the poet tells us, is incessantly turning a large stone and is ever rolling it everywhere, over mountains and in valleys; so this (Fortune) is continually turning her wheel.

125. — *Fata homerica.*

126. — *Spiritus intus agit.*

Homer has said that (here a line has been cut out by the binder) Jupiter has two casks: one is full of good fortune, the other of bad fortune, and as he gives men to drink, so he governs them, and those who drink of the two are sometimes unhappy, and sometimes happy; and he to whom the aforesaid Jupiter shall have only given bad will be perpetually unhappy. The balls filled with wind, like men with the abovementioned wine, go in proportion as they are filled and according to the wind enclosed within them, and are agitated like those who have drunk of the liquor from the above-mentioned casks; for man is but a bubble, a ball full of wind, as the proverb says.

127. — *Fata Chrysippea.*

128. — *Omnium rerum vicissitudo.*

All things are subject to vicissitudes, as this little wheel shows us in the device, which we Provençaux call *posseraques*, with which the gardens are watered; the

other large wheel, as Chrysippus says, is called fatal. *Fatum* is equivalent to the will of the gods, which Chrysippus defines to be a chain, like an eternally immovable order or reason, which is found in the eternal order of sequence to which it is annexed and attached as if by small chains.

129. — *Fortuna Adrastia.*

130. — *Ineluctabile fatum.*

Aristotle says that (there a line has been cut out by the binder) *Adrastia* is an inevitable thing; being by nature always a goddess, one of the *Parcæ*. Strabo says that she is the daughter of Necessity and Jupiter, whose vengeance, like the thunderbolt of Jupiter, is inevitable. The theologians of Ancient Egypt wished to convey that her seat was beneath that of the moon, in order that as queen and judge she might look down upon the lower and earthly regions.

131. — *Fortuna Justitiæ filia.*

132. — *Omnia somnium, fumus et umbra.*

The ancient theologians also wished to convey that Fortune was the daughter of Justice, and that from a hidden and concealed place she looks down upon low and human things, and that she distributes to and breathes upon men as it pleases her, which thing is vain as well as everything we see in this world; which world, according to our Christian religion, ought to come to an end with the judgment consummated by fire; then this world will be no more than smoke, a dream, and a shadow.

133. — *Juppiter ipse a fatis vincitur.*

134. — *Aquila a scarabeo victa.*

The eagle, which is the king of birds and the favorite of the great god Jupiter, has been conquered by a vile and abject little bird, of small value. The said Jupiter allowed himself to be vanquished by Fortune, as Homer says, when before Troy the Great he could not save his son Sarpedon from death and fatal destiny.

135. — *Fortuna elata.*

136. — *Absque pennis volare.*

Here you see Fortune uplifted and bold. The wings are taken for rashness and presumption. Is there anything in this world more rash and presumptuous than to desire wings wherewith to fly, like *Dædalus* or *Icarus*?

137. — *Fortuna parva, pusilla, minima.*

138. — *Ex minimis damnum et utilitas.*

The little honey-bee signifies to us that there is nothing in this world so small

but has in itself some usefulness or hurtfulness, nor Fortune so small but it aids and profits, and sometimes hurts and wounds.

139. — *Fortuna piscata.*

140. — *Hominum inescatio.*

Just as the lust after gold and silver is a tenacious bait to ambitious and avaricious men, so this Fortune of bird-lime is wont to catch men and draw them to her; which is the meaning of the limed twigs which she carries on all sides.

141. — *Fortuna publica.*

142. — *Similis Fortuna theatro.*

So good and bad Fortune is public, and her favour, says Socrates, resembles a theatre or public place, where most frequently the unworthy have the most advantageous positions and the best places. There was formerly at Rome a temple on Mount Quirinus to this Public Fortune.

143. — *Fortuna redux.*

144. — *Non nisi vere redit.*

Fortune leading, or conducting, or bringing back, if such an expression be allowable, had altars at Rome in olden days, and they who returned from distant countries and voyages sacrificed to her. The swallow only returns in spring to her accustomed nest; similarly, however cold and cloudy the weather may be, it seems to be springtide to them who return safe and sound; we have taken this figure also from the ancient marbles of Rome.

(This figure, taken from some ancient monument which I have not been able to trace, and which certainly was not drawn by J. Cousin, had been placed by the lord of Dunflun over the original drawing. As stated in our introduction, we have succeeded in detaching it, and the figure covered by it is the one we give.)

145. — *Fortunæ bonæ et malæ simulachrum.*

146. — *Percutit et sanat.*

The image of good and bad Fortune was formerly at Rome. The scorpion wounds and heals: bad Fortune wounds; good Fortune heals.

147. — *Fortuna muliebris.*

148. — *Simia semper erit simia.*

The image of female Fortune was also in days of old adored at Rome and, as related by Valerius Maximus, spoke twice. The ape will always be an ape, even if

dressed in purple; so Fortune, though she be dressed as a woman, will always be Fortune.

149. — *Fortuna fenestralis.*

150. — *Vana superstitio.*

The poets have called this the Fortune of the window, meaning that, as Ovid bears witness, she visited the Emperor Servius Tullius through a small window, and on account of her being ashamed of her divinity having had intercourse with a mortal man, her image in her temple was concealed and enveloped in her robe, as in like manner was that of the aforesaid Servius. The poetry means that the said Servius was born of a slave or handmaiden, and had been so elevated by Fortune that it seemed as though the said Fortune, passing through a window, went to lie with him. *Simpulum* was a vase; *lituus*, a tube or pipe, with which the ancients made their sacrifices; the whole in this article is only a vain old superstition. (*Lituus* was an augur's wand.)

151. — *Fortis Fortuna.*

152. — *Palma ponderi resistit.*

Strong Fortune was thus celebrated by the Romans; the palm resists heavy weights, and is sweet to the victorious; thus strong Fortune aids the strong, the bold and the victorious, and is their palm.

153. — *Fortuna philapolis.*

154. — *Urbis tutamen.*

Fortune *philapolis*, the protectress or guardian of towns and cities, as Pausanias says. But the portcullis or iron grating which is usually placed at the gates of cities is still safer. This *Philapolis* had also several images.

155. — *Satis progreditur qui Fortunas vitat.*

156. — *Tecum habita.*

He progresses enough who passes Fortune by, says the proverb; you will dwell safely in the house with yourself, if you are willing to follow the example of this little animal who carries his with him and finds himself very safe and sound within it.

157. — *Quod ars negat, Fortuna præstat.*

158. — *Venari irata Diana.*

Æsop, the philosopher, tells us the fable of some fishermen who went out to fish and were a long time without catching anything; and being angry, they wanted

to return, but by good fortune a tunny leapt into their vessel pursued by a large fish, and rejoicing over that capture they returned. The fable signifies that Fortune gives what skill has not been able to effect. To hunt in spite of Diana or Fortune; and to fish in spite of Neptune, is to lose one's time and trouble.

159. — *Sustinet hic, hæc deprimit.*

160. — *Uterque serviet uni.*

The poets pretend that Hercules bears the world on his shoulders, but this one puts it under his feet. The device means that both poles will obey her; the Arctic and the Antarctic poles, that is to say, the whole world from one end to the other.

161. — *Ex infortunio majus infortunium.*

162. — *Ex malo damno pejus damnum.*

Upon one misfortune another still greater sometimes follows, as he who thinks to avoid Charides (Charybdis) and falls into Scylla; both are dangerous marine passages; for as a Scylla is a high reef or rock, Charybdis is a dangerous whirlpool. This stag has escaped the shafts or arrows of the hunter and sportsman, but has not been able to escape from a large tree struck by lightning which has overthrown him.

163. — *Fortuna discedens fidem secum trahit.*

164. — *Sequuntur ducem.*

As the cranes follow a leader, so faith, hope, and love sometimes follow Fortune when she departs.

165. — *Fortuna principibus aspectum subtrahit Veritatis.*

166. — *Veritas aulam non nisi larvata intrat.*

Fortune chases Truth from out of the sight of princes and rich and great lords. The aforesaid Truth does not enter the palaces of princes or great lords unless she is masked; and there everything is chicanery, cheating and deception.

167. — *Fatalis Fortuna.*

168. — *Haud submergitur crucem perpessus.*

He that is born to be hanged will never be drowned: no one can escape his Fortune.

169. — *Fortunæ innocentem mors sola eripit.*

170. — *Dum ordire scindit me.*

Death alone can remove the innocent from Fortune. In this device there is

simply a woven cloth which is cut by shears or scissors, which means that, before it was woven, it was cut and made good for nothing, as the innocent being is snatched away by death before arriving at the age of his perfection.

171. — *Fortuna omnibus ventis exposita.*

172. — *Ulmus ventis agitari gaudet.*

Fortune on a rock exposed to every wind and the waves of the sea, as Gerald of Ferrara (Gerald of Cinthio of Ferrara) says. The elm grows, says Pliny, by being blown about by the winds.

173. — *Fortuna fortunatrix.*

174. — *Feliciter cadunt Jovis taxilli.*

Those who are born under the star of Jupiter are happy in their time, and the die smiles upon them. So also they whom propitious Fortune favours are happy.

175. — *Fortuna spem auget.*

176. — *A tenebris lucem sperat.*

Fortune increases hope; this bird rendered powerless by Fortune: but as his hood is removed he hopes for light after darkness.

177. — *Depicta Nemesis cum freno.*

178. — *Mur (read: Mus) ex suo inditio periit.*

Nemesis or Fortune depicted with the bit of a bridle, and a rule, or square, or compass, putting a finger to her mouth, shows us that we should beware of speaking in an unbridled manner and in unmeasured terms: as the mouse when not showing itself is in safety, but discovering itself is in danger.

179. — *Fortuna cum novacula.*

180. — *Has nemo retundit.*

The scythe and razor of Fortune cannot be avoided any more than the scythe and razor of Death.

181. — *Fortuna quod commodavit tollet.*

182. — *Fors scepra ligonibus æquat.*

What Fortune has lent she takes away; what Nature has reciprocally given, she will repeat; what Virtue hands over, she will retain: Fortune and Death equalize the sceptres of kings and the pick-axes and mattocks of the poor rustics.

183. — *Quos tenet excæcat.*

184. — *Quos capit hæc retinet.*

The fish which has got into the eel-pot can with difficulty save itself. The man caught in the nooses of Fortune is in danger of being blinded.

185. — *Altior Fortunæ impetu.*

186. — *Ut scopulus in undis.*

As the rock is agitated by the winds and waves and resists them, so we should constantly resist the mischief and impetuosity of Fortune, and hold ourselves steadfast and lofty like this oak which grows in spite of every rain and cold, and the calamities of Time and Fortune.

187. — *Faveat Fortuna labori.*

188. — *Ut sementem feceris ita metes.*

As you have sown so you shall reap; so sometimes Fortune will respond to your labour.

189. — *Una manu mammam, altera funem Fortuna præstat.*

190. — *Melius sperare licebat.*

Fortune presents her breast with one hand, and with the other she spins a cord. as Clement Marot, a French poet, has successfully described. The bough of the oak from which the handle of the wedge has been made is by the self-same wedge, by Fortune and chance, overthrown, which no one would have expected or thought would have happened to the aforesaid tree.

191. — *Fortuna insana.*

192. — *Omnibus horis sapit nemo.*

Fortune insensate and without understanding, as Publius (Syrus) says. The sun-dial with books and baubles means that there is no one who is wise at all hours of the day, and that there is no one who has not acted foolishly on one fine day in his life.

193. — *Fortuna cæca, manca, surda, bruta.*

194. — *Fortuna chimera.*

Fortune blind, deaf, and crippled; we have depicted her to show that she is nothing, like the Chimera which has a name but no existence: and the aforesaid Chimera is described by the poets as having the head of a lion, the belly and feet of

a goat, and the tail of a dragon or serpent; and in truth it is nothing but a fancied or imaginary thing, as is Fortune; and to both one and the other have been attributed many faces, many forms, many signs and effects by their poetical fictions, as you have been able to see from what has gone before.

195. — *Fortunæ et fatorum ministræ.*

196. — *Est calcanda semel via lethi.*

The three sisters and goddesses of fate, the Parcæ, as Plato narrates, wear white garments and crowns on their heads. Clotho indicates time past; Lachesis, the present; Atropos, the future; and they are inexorable and pitiless; from whom it proceeds that each one of us must pass along the road of death, to which they constrain us, according to the aforesaid poets, by breaking the thread of our destined and fate-decreed life; which is shown by the door with the effigy of death.

197. — *In manibus tuis sortes meæ.*

198. — *Omne ex superis.*

David, king, prophet, and psalmist left all his fortunes in the hands of God. Everything comes from on high, which is signified by the sky and its stars in the shape of a cross.

199. — *Ultima Fortuna.*

200. — *Nil amplius.*

And the end of men, and of Fortune, and of all things comes. The sky and the earth shall pass away; God alone will remain perpetual and eternal. After death we shall take nothing away but honour, and renown, and victory; which is shown us by the palm, and the laurel chaplet of honour and triumph.

THE END CROWNS THE WORK.



LIBER:

FORTUNÆ centū emblemata,
et symbola centū, continens: cum
suis partitionibus, tetrasticis, et
disticis, et multis testimonijs,
expositionibusq, uarijs.

Lector. uaria post tot fortunæ nomina
hoc tandem certum habet

Deum guidem esse omnia.
Naturam autem, dei potestate ordinariā.
Fortunam uero, eius uoluntatem.

φύσις πόρι Τυχῶν, πόσις τεύχει Τυχῆν

Lutetia in ædibus Jacobi Keruetij
uia iacobeæ, sub insigni fontis
M 1568

De Hamam de Tihan Cousin de 2^e

PLATE I.



DARING FORTUNE.

PLATE II.



THE EXPLOITS OF HERCULES.

PLATE III.



VIRILE FORTUNE.

PLATE IV.



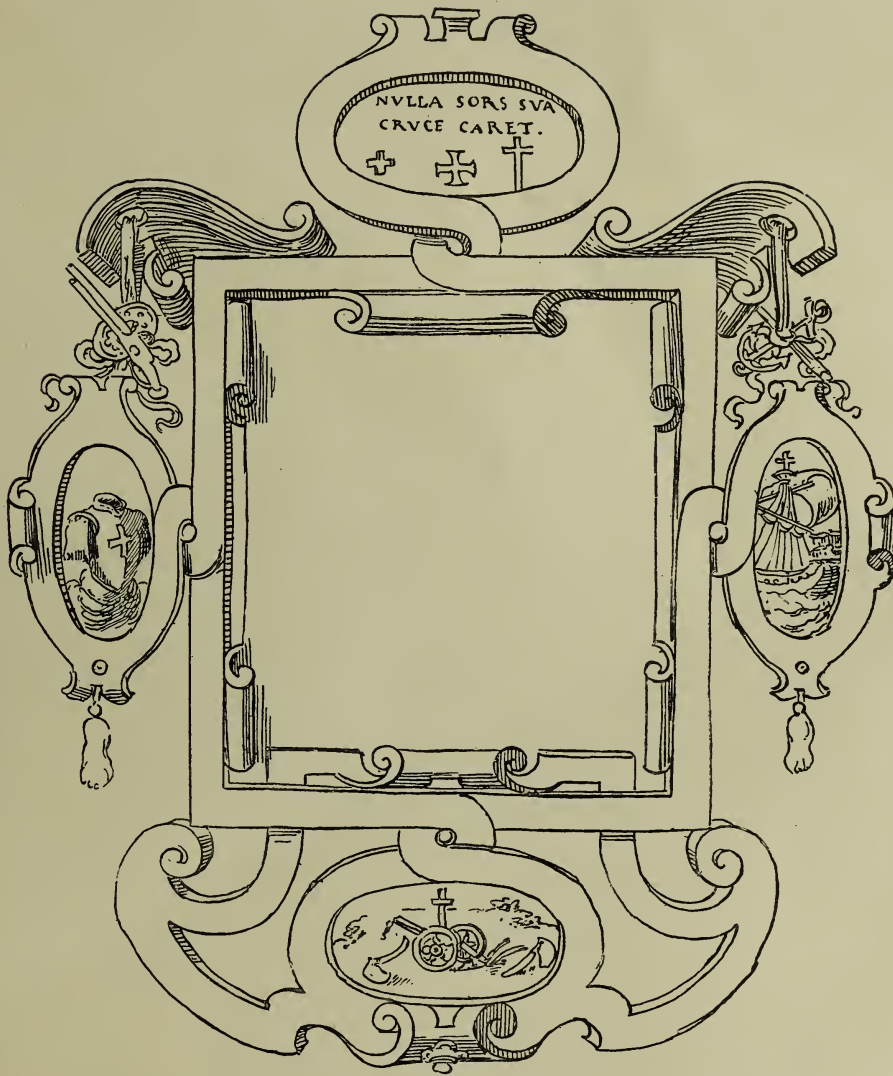
VICTORIOUS VENUS.

PLATE V.



NO ONE IS CONTENTED WITH HIS LOT.

PLATE VI.



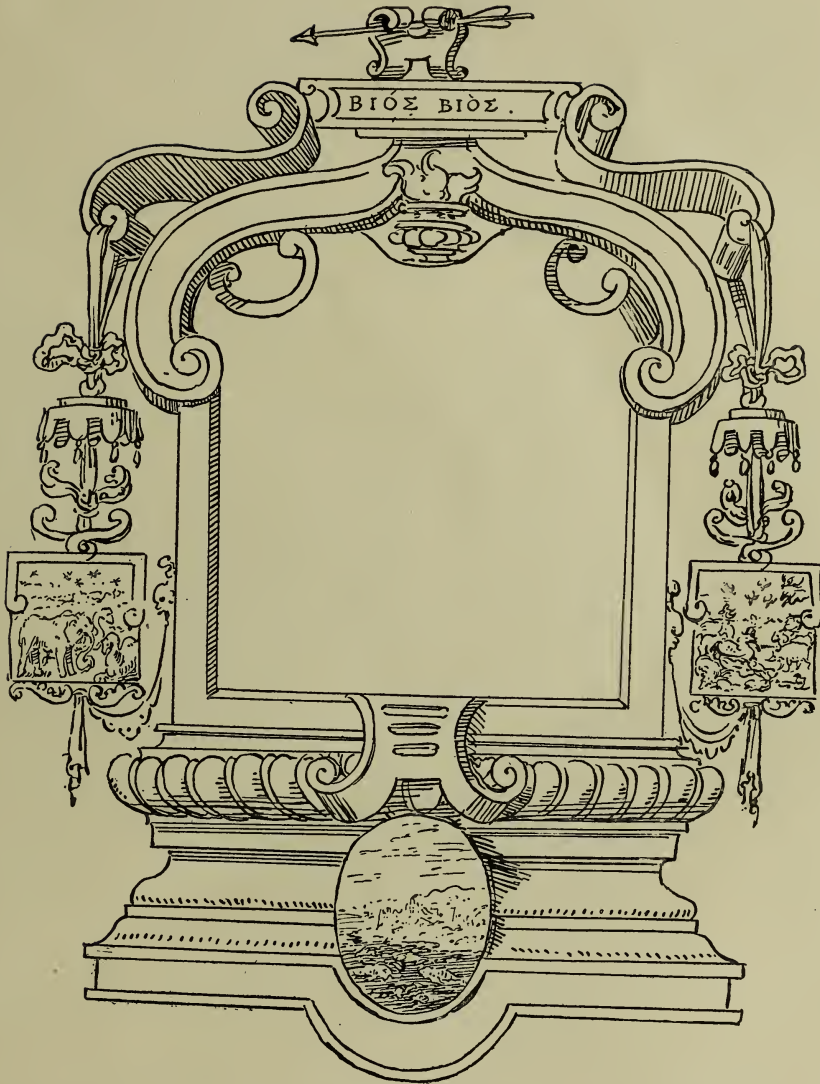
EVERY DESTINY BEARS ITS CROSS.

PLATE VII.



MISFORTUNES COME QUICKLY.

PLATE VIII.



LIFE — THE BOW.

PLATE IX.



HAPPINESS ARRIVES SLOWLY.

PLATE X.



IT IS SOON ENOUGH, IF IT IS GOOD ENOUGH.



THE TRIUMPH OF NEMESIS.

PLATE XII.



THE ANIMALS ARE UNDER HIS COMMAND.



THE TRIUMPH OF MISFORTUNE.

PLATE XIV.



HE PREDICTS MISFORTUNES. (OVID.)



OPPORTUNITY (THE FAVOURABLE MOMENT) OF FORTUNE.

PLATE XVI.



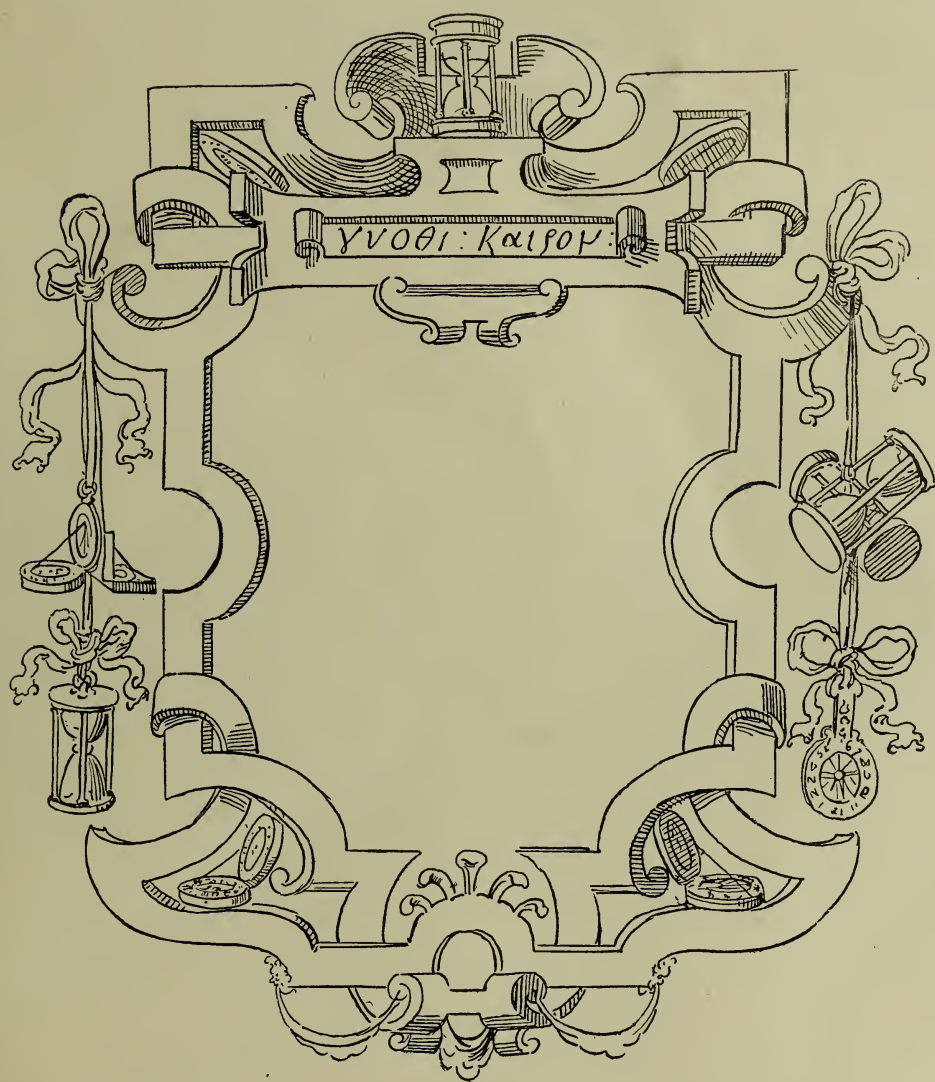
ONE MUST LAY HOLD OF THE HANDLE.

PLATE XVII.



FORTUNE, OR THE GOD OF CHANCE.

PLATE XVIII.



TRY TO CATCH THE FAVOURABLE MOMENT.



EVERY ONE IS THE ARTISAN OF HIS FORTUNE.

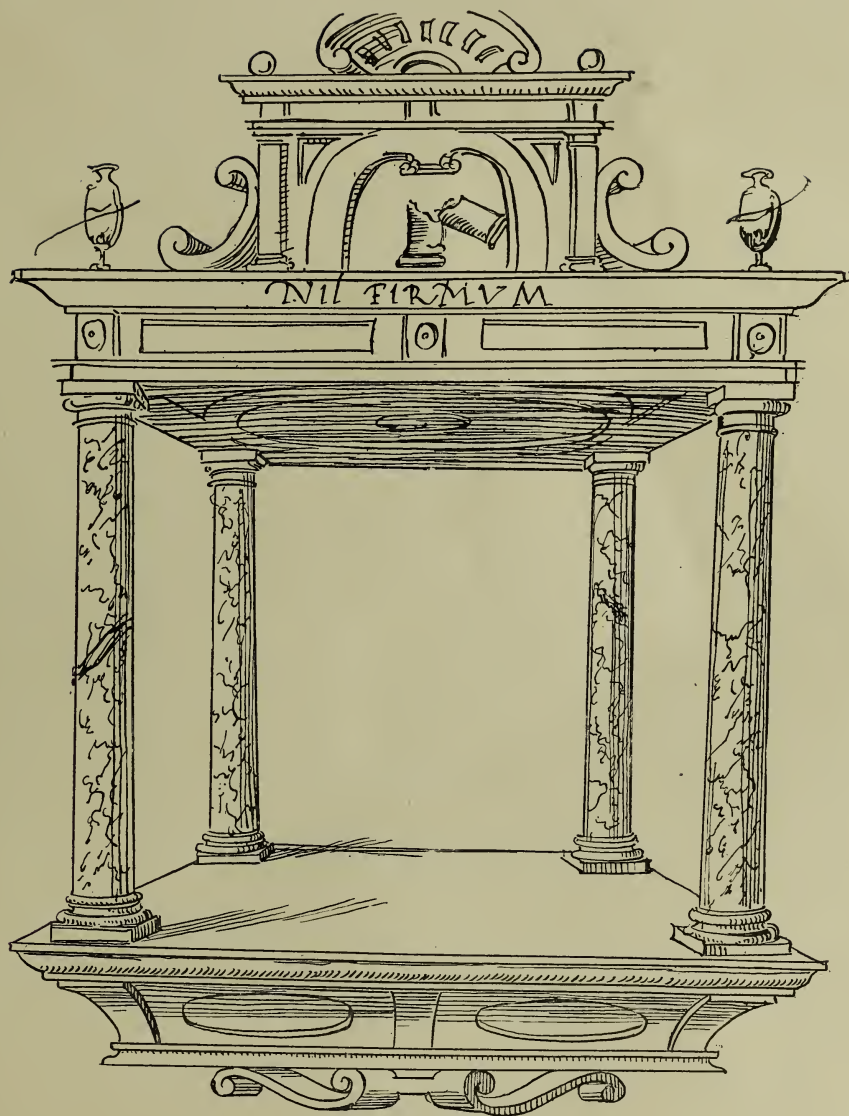


FAME FOLLOWS A NOBLE ACTION.

PLATE XXI.



FORTUNE WITHOUT FEET.

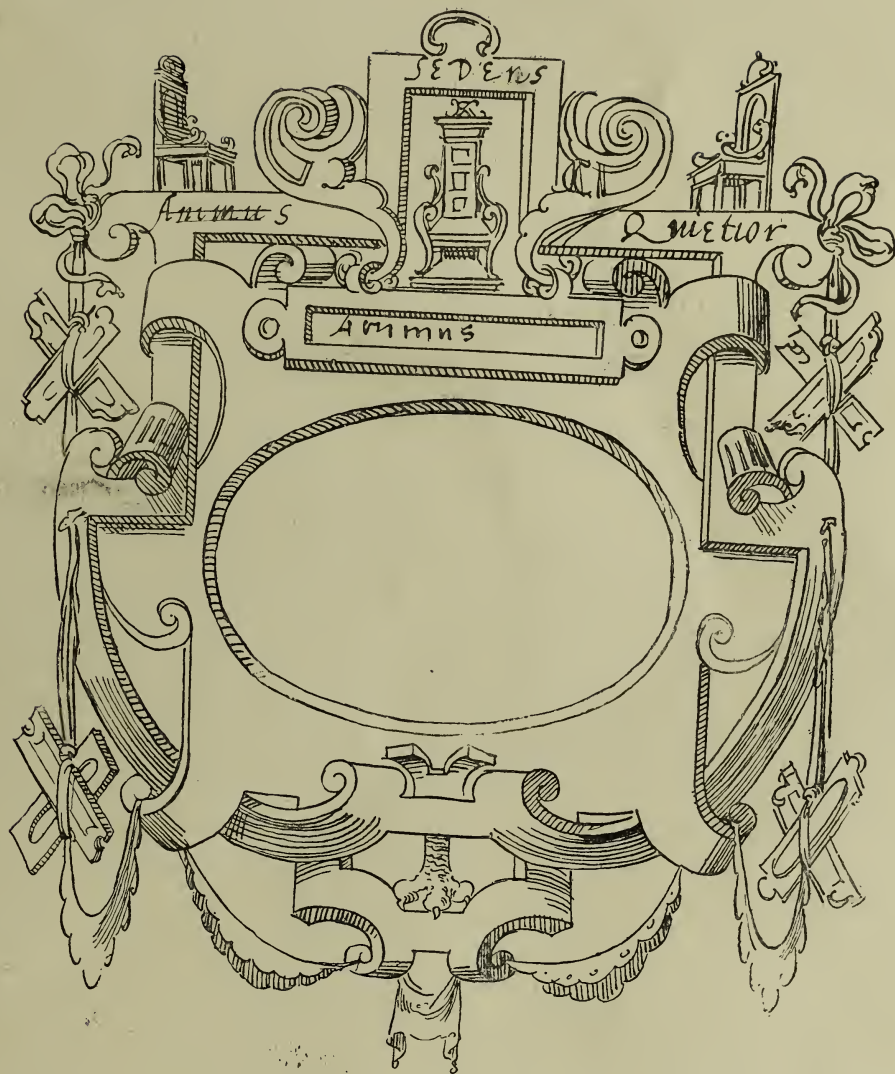


NOTHING IS SOLID.

PLATE XXIII.



FORTUNE SITTING DOWN.



WIT IS QUIETER SITTING DOWN.



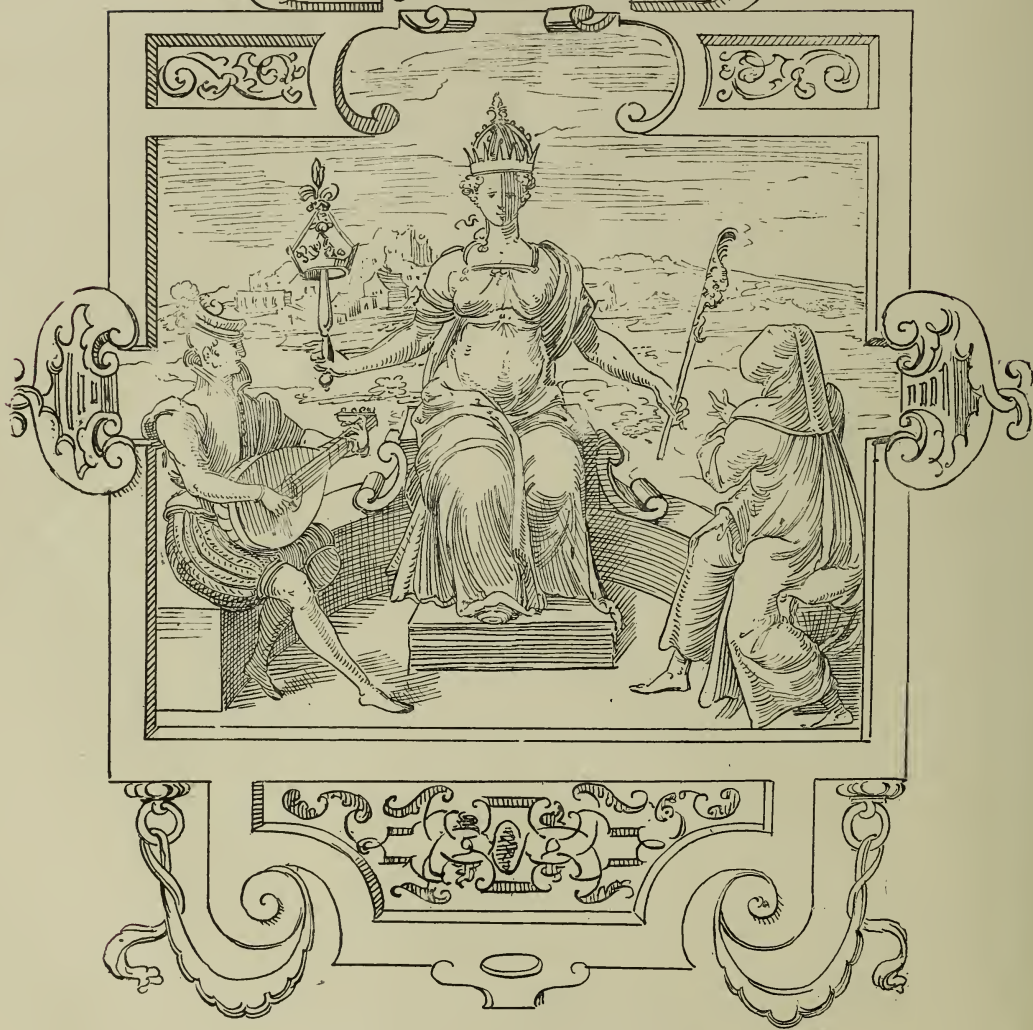
FORTUNE WITH TWO FACES.

PLATE XXVI.



THE LYDIAN SWORD.

Alia Bifrontis fort. Descriptio



ANOTHER REPRESENTATION OF FORTUNE WITH TWO FACES.

PLATE XXVIII.



THE BOW IS NOT ALWAYS BENT.

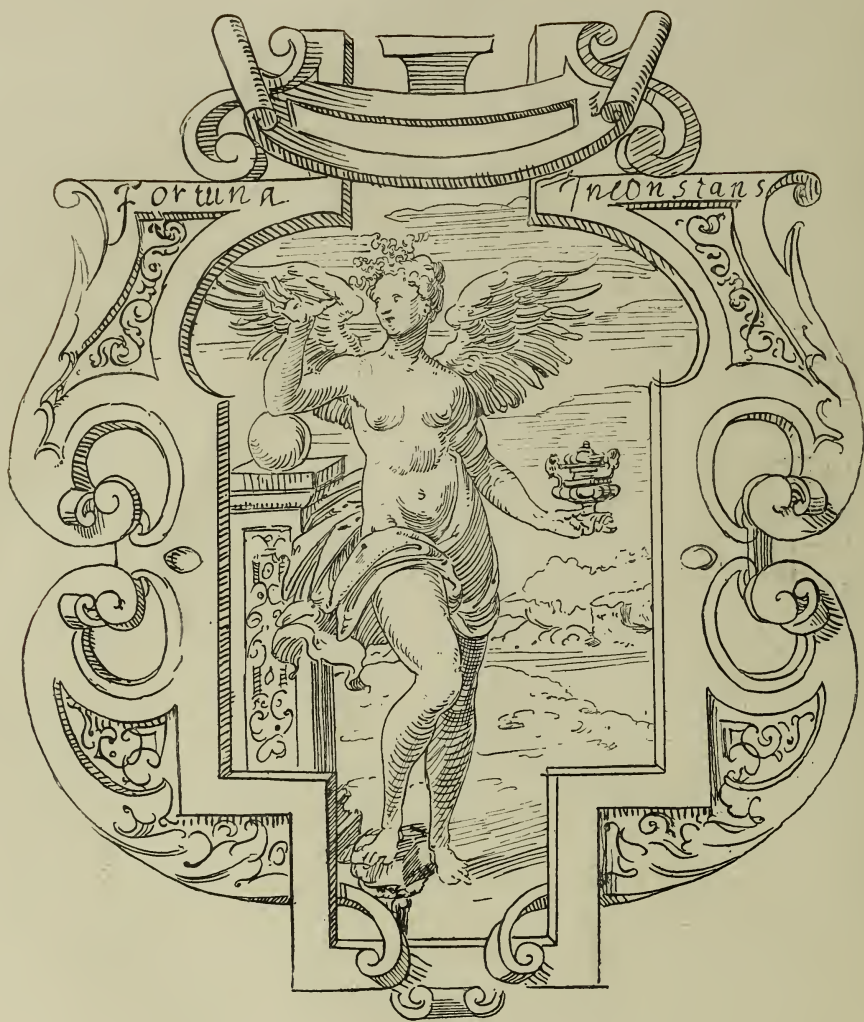


THE TWO ROADS OF FORTUNE.

PLATE XXX.



Y, LETTER OF PYTHAGORE.



INCONSTANT FORTUNE.

PLATE XXXII



(FORTUNE IS) A LIGHT WIND.

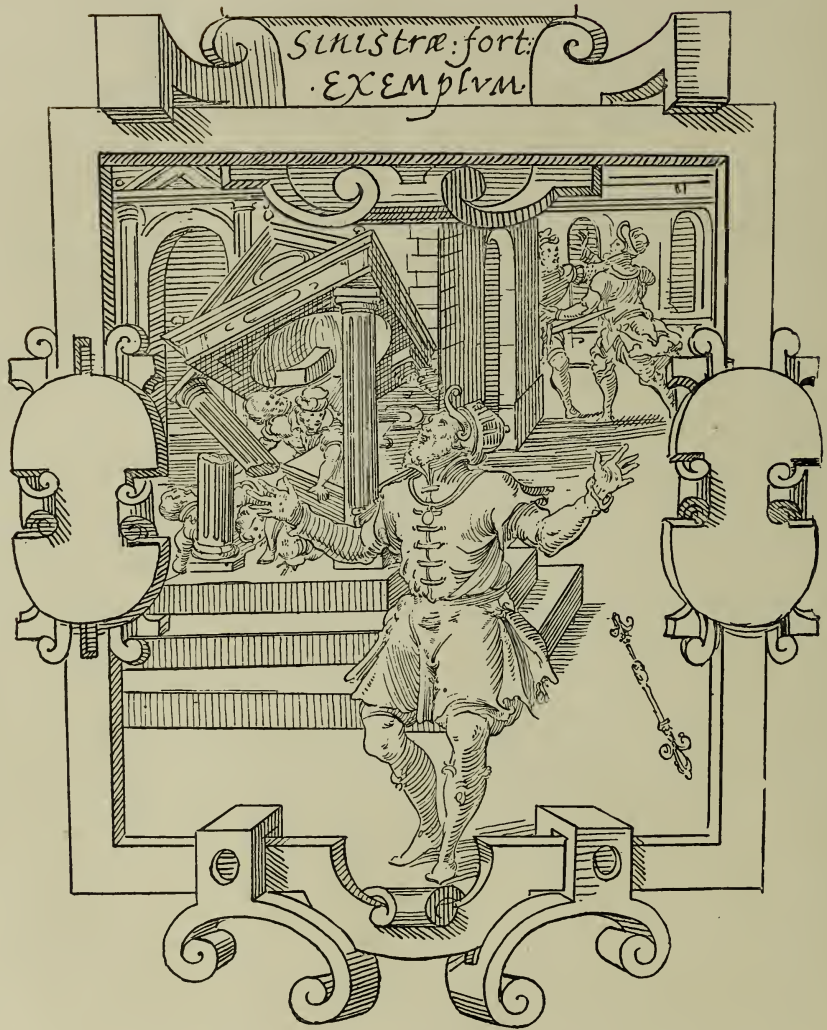


EMBLEM OF INCONSTANT FORTUNE.

PLATE XXXIV.



FORTUNE MAKES AN ELEPHANT OF AN ANT.



EXAMPLE OF AN ADVERSE FORTUNE.

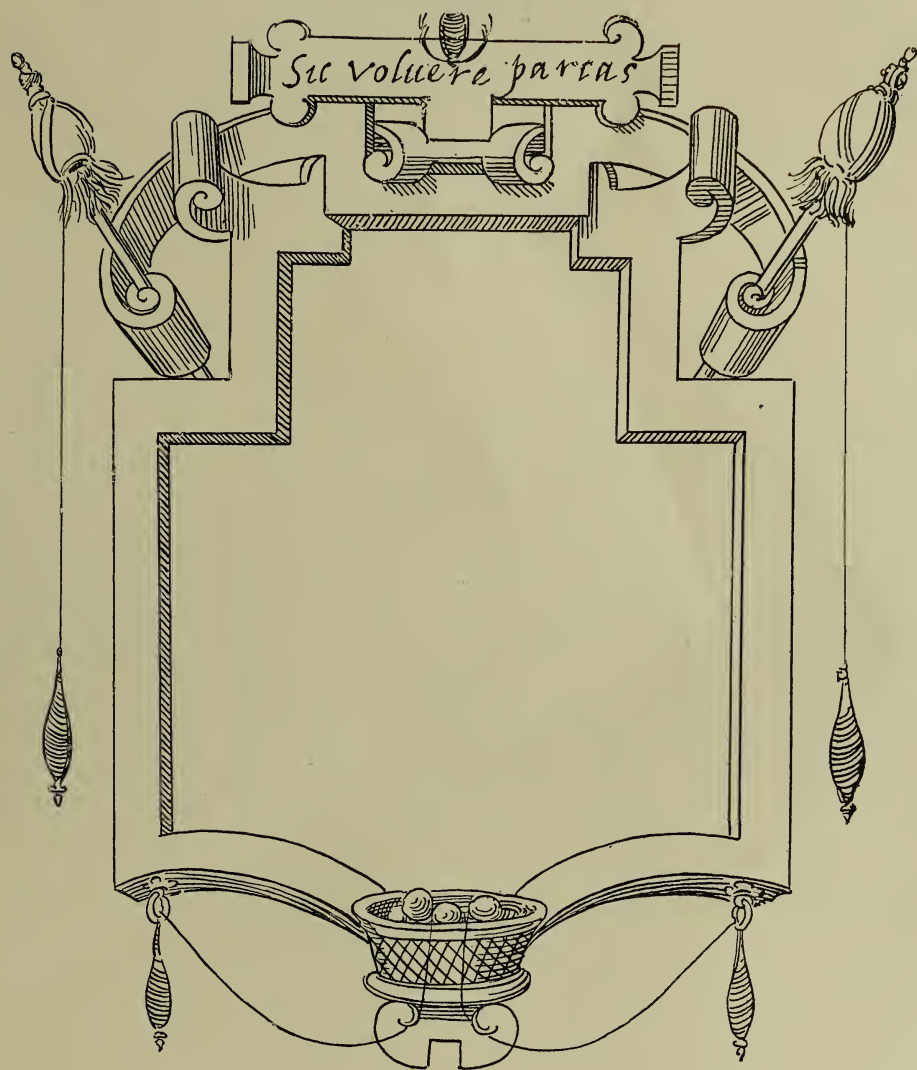


VICTIM OF THE PITILESS HELL.



EXAMPLE OF A DOUBTFUL FORTUNE.

PLATE XXXVIII.



SUCH IS THE DECREE OF THE FATES.



FORTUNE FAVOURING THE UNDESERVING.

PLATE XL.



PIGS LOVE THE MUD.



HOPE SUSTAINS THE UNFORTUNATE.

PLATE XLII.

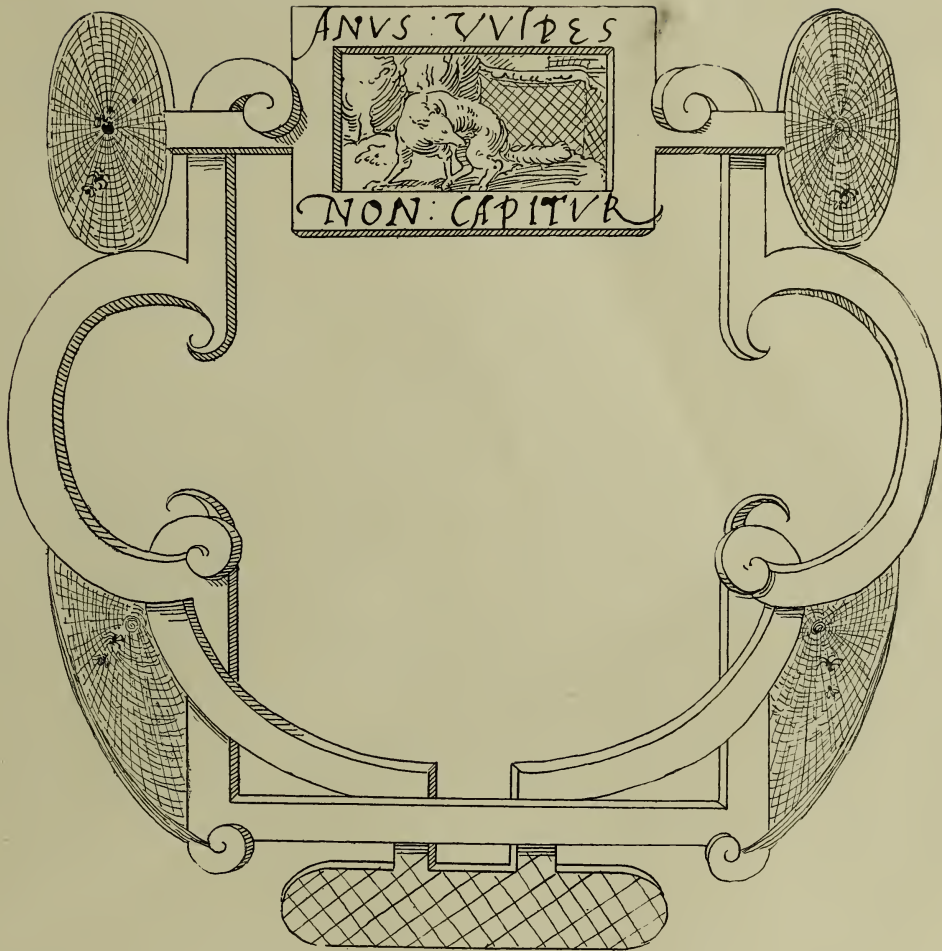


WHILE THERE IS LIFE, THERE IS HOPE.



FORTUNE LAYING A TRAP.

PLATE XLIV.

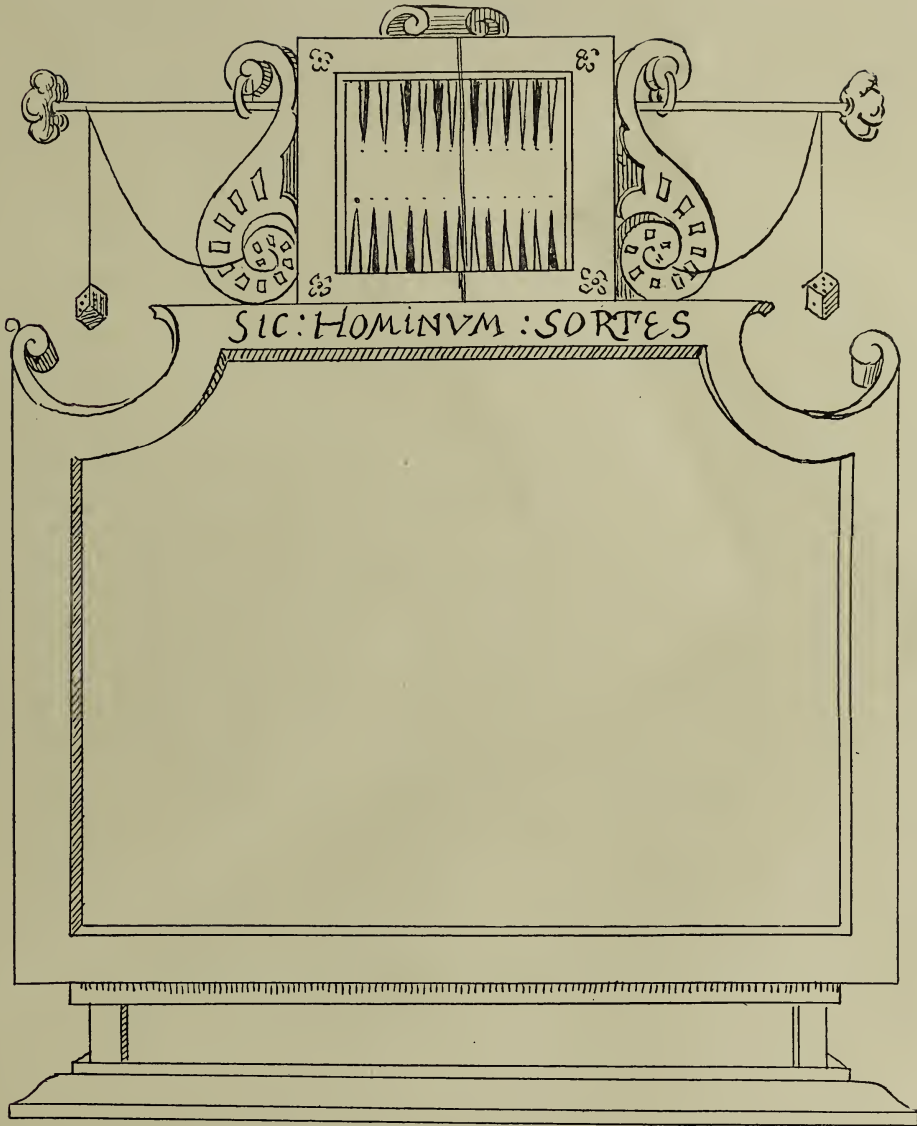


AN OLD FOX IS NOT TO BE CAUGHT.



AMUSEMENTS AND DIVERSIONS OF FORTUNE.

PLATE XLVI.

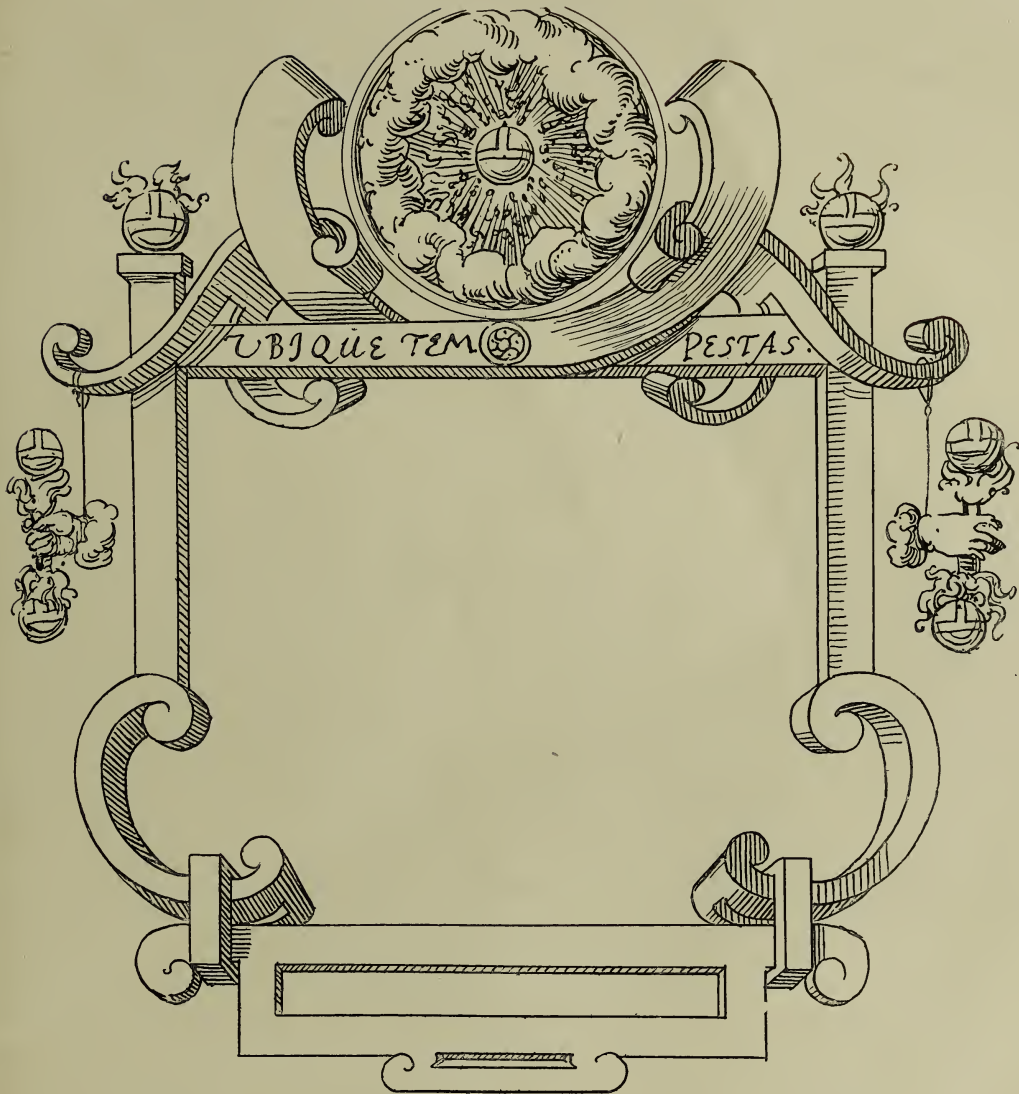


SUCH IS THE DESTINY OF MAN.

PLATE XLVII.



FORTUNE THREATENING.



THE TEMPEST FROM ALL PARTS.



EVERYTHING IS DONE BY FORTUNE.

PLATE L.



EVERY DESTINY CHANGES.



THE DANGERS OF FORTUNE.

PLATE LII.



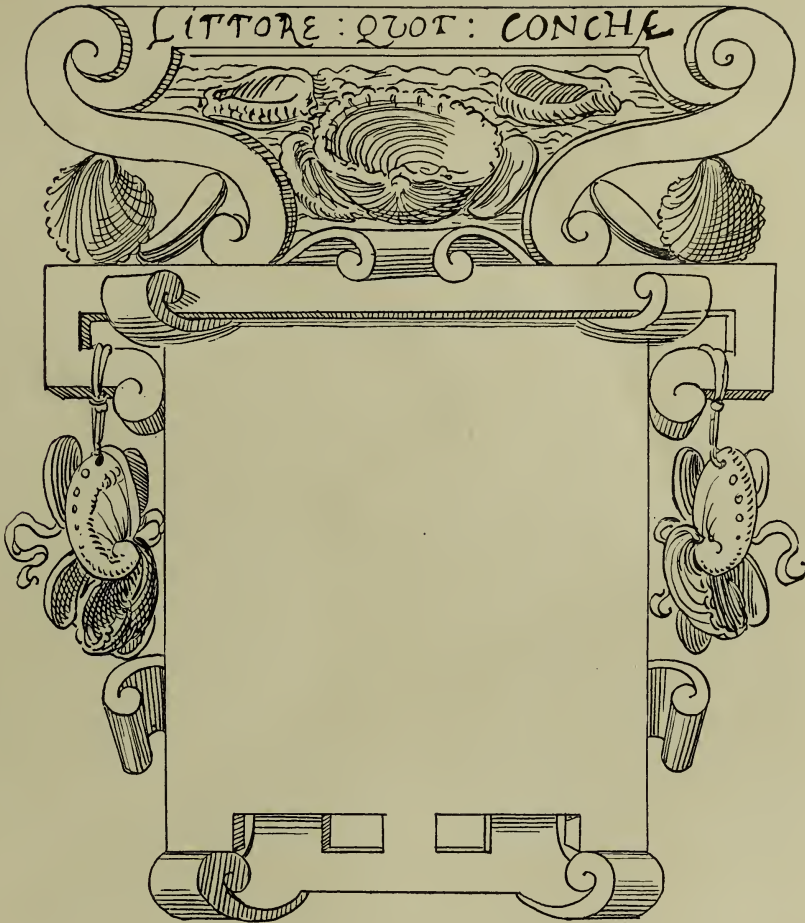
DEATH IS SHOWN IN EVERYTHING.

PLATE LIII.

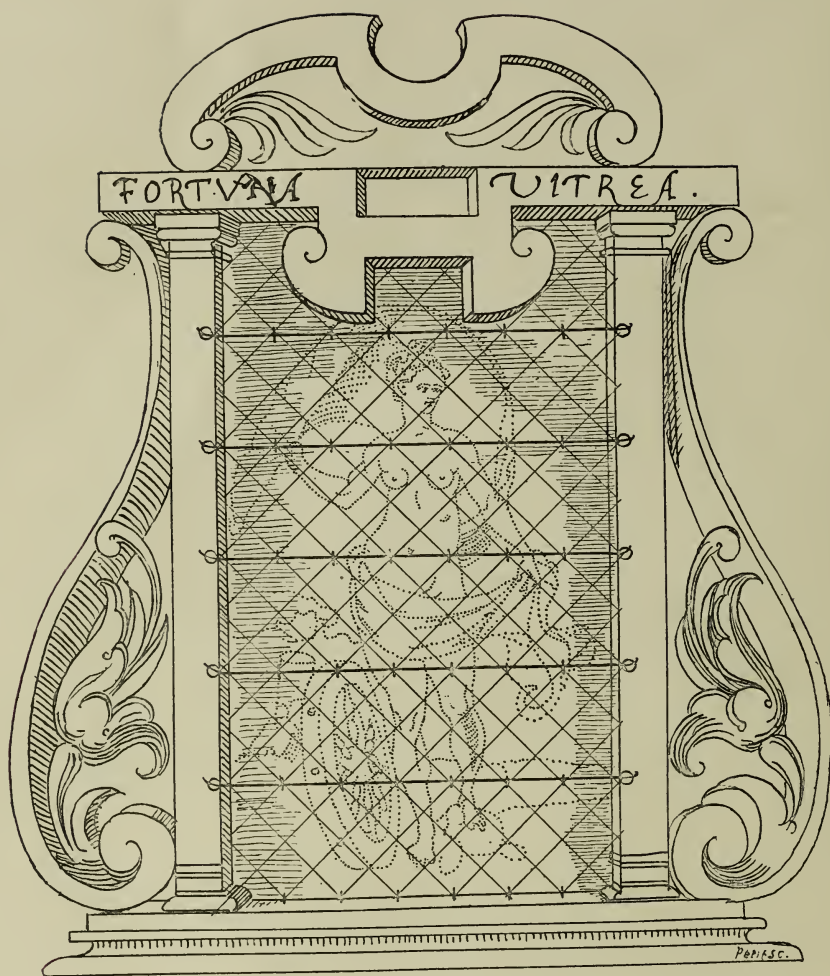


CHANGING FORTUNE.

PLATE LIV.



NUMEROUS AS THE SHELLS ON THE SEA SHORE.



FORTUNE IN GLASS.

PLATE LVI.



THE FLOWER RETURNS TO DUST.

PLATE LVII.



THE GOOD FORTUNE.

PLATE LVIII.



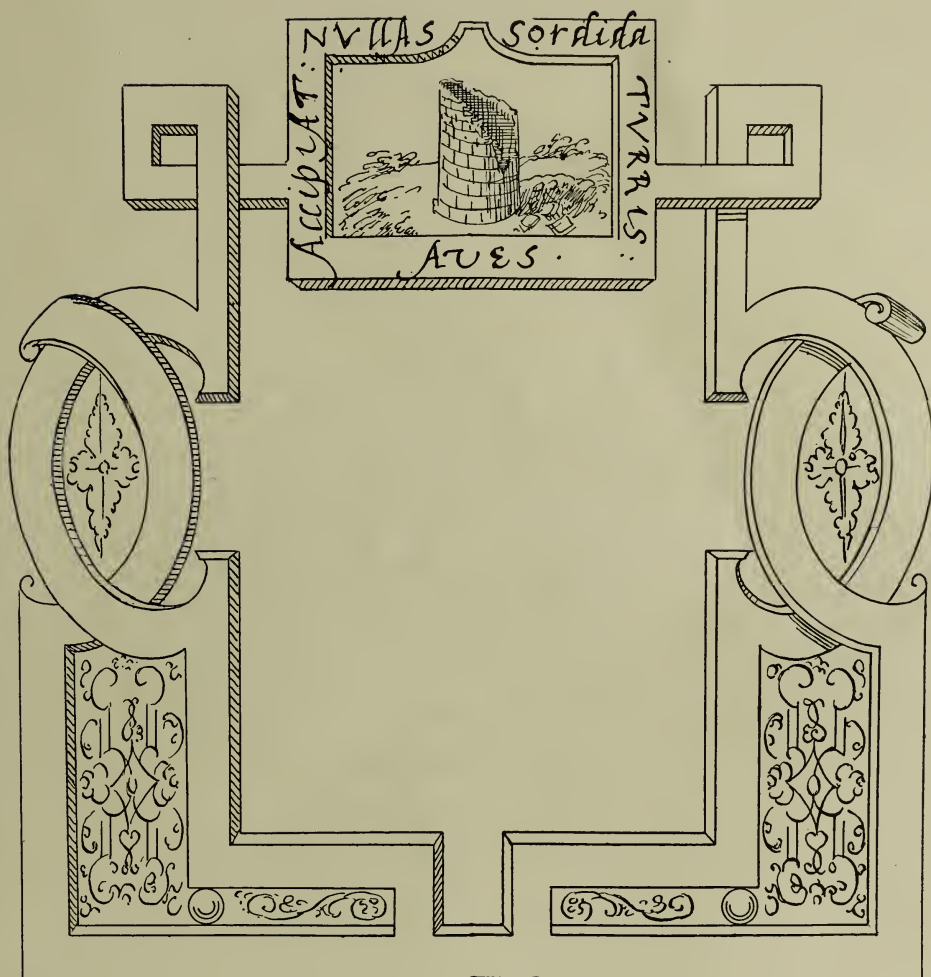
THE PIGEONS RETURN TO THIER HAPPY HOME.

PLATE LIX.



THE EVIL FORTUNE.

PLATE LX.



THERE IS NO BIRD IN A RUINED PIGEON HOUSE.



PLATE LXII.



WHERE FORTUNE REIGNS, THERE REIGNS MAGNIFICENCE.

PLATE LXIII.



FORTUNE BRINGING THE TEMPEST.

PLATE LXIV.



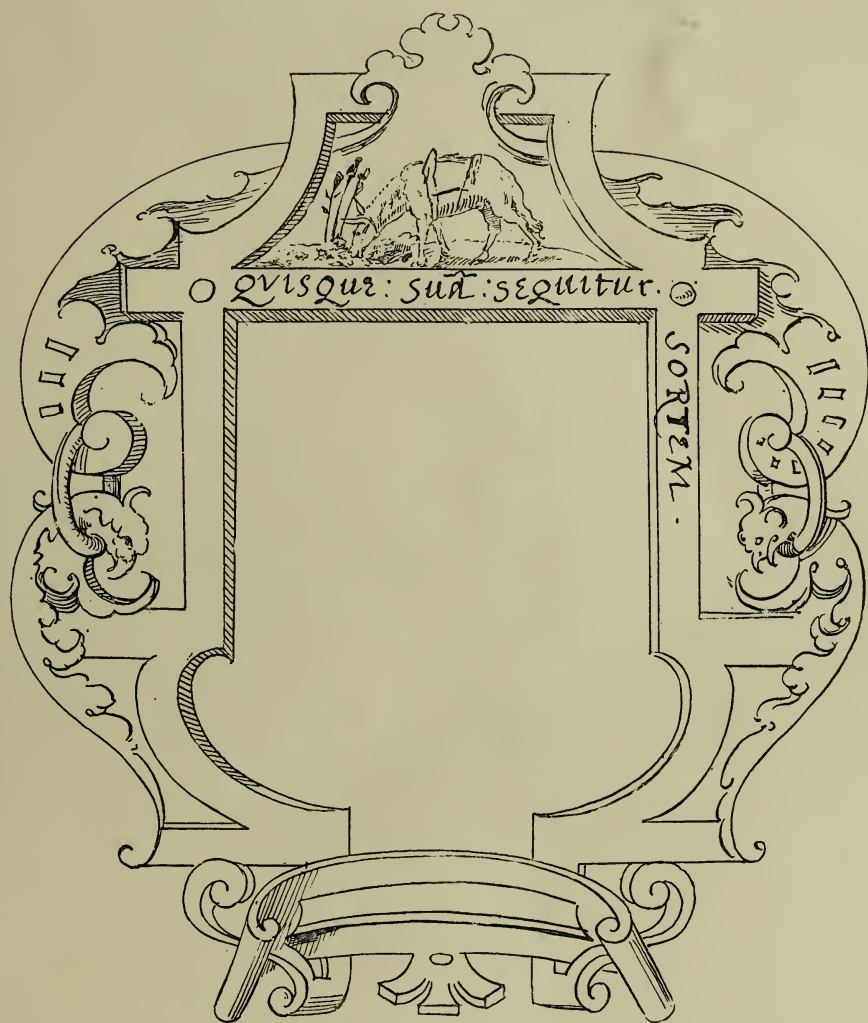
SLOVENLINESS AND MISFORTUNE GO TOGETHER.

PLATE LXV.



FORTUNE LEADING PLUTUS (NOT PLUTON).

PLATE LXVI.

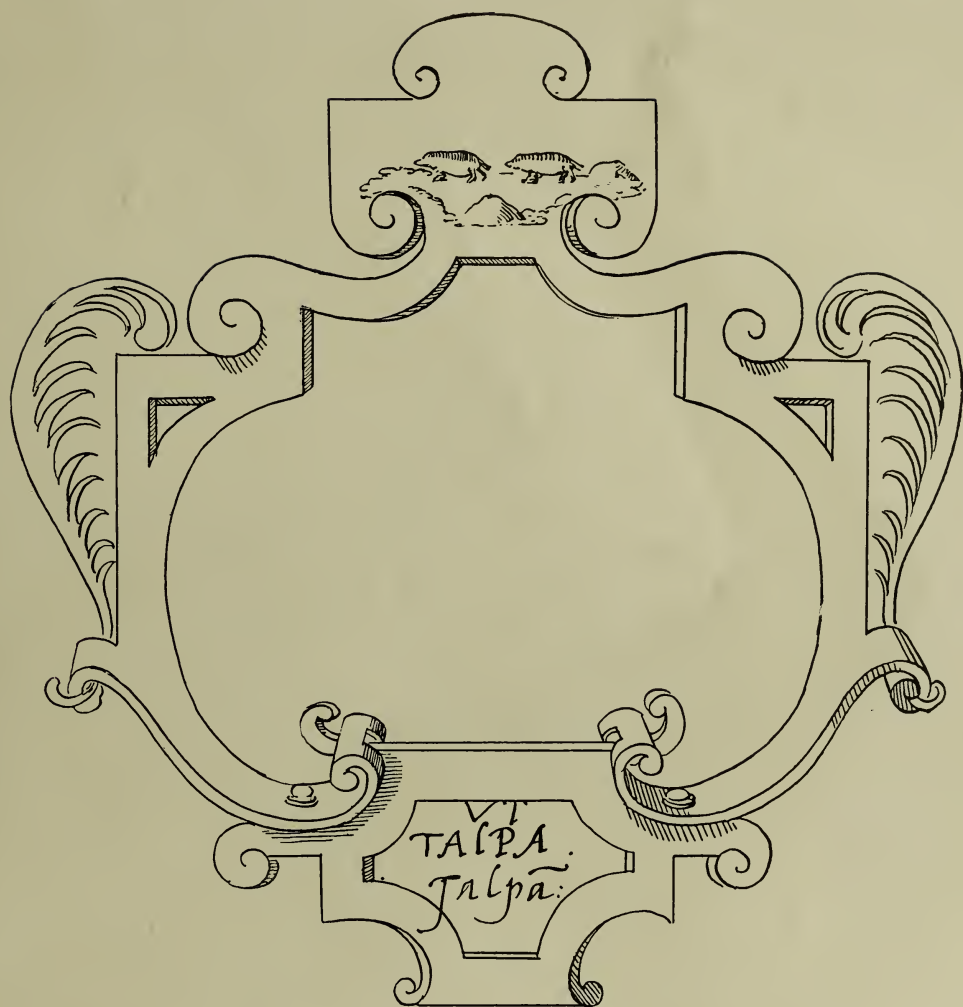


EVERY ONE FOLLOWS HIS DESTINY



FORTUNE AND LOVE.

PLATE LXVIII.



THE MOLE FOLLOWS THE MOLE.

PLATE LXIX.



FORTUNE AND LOVE, THE HOUR AND THE PLACE.

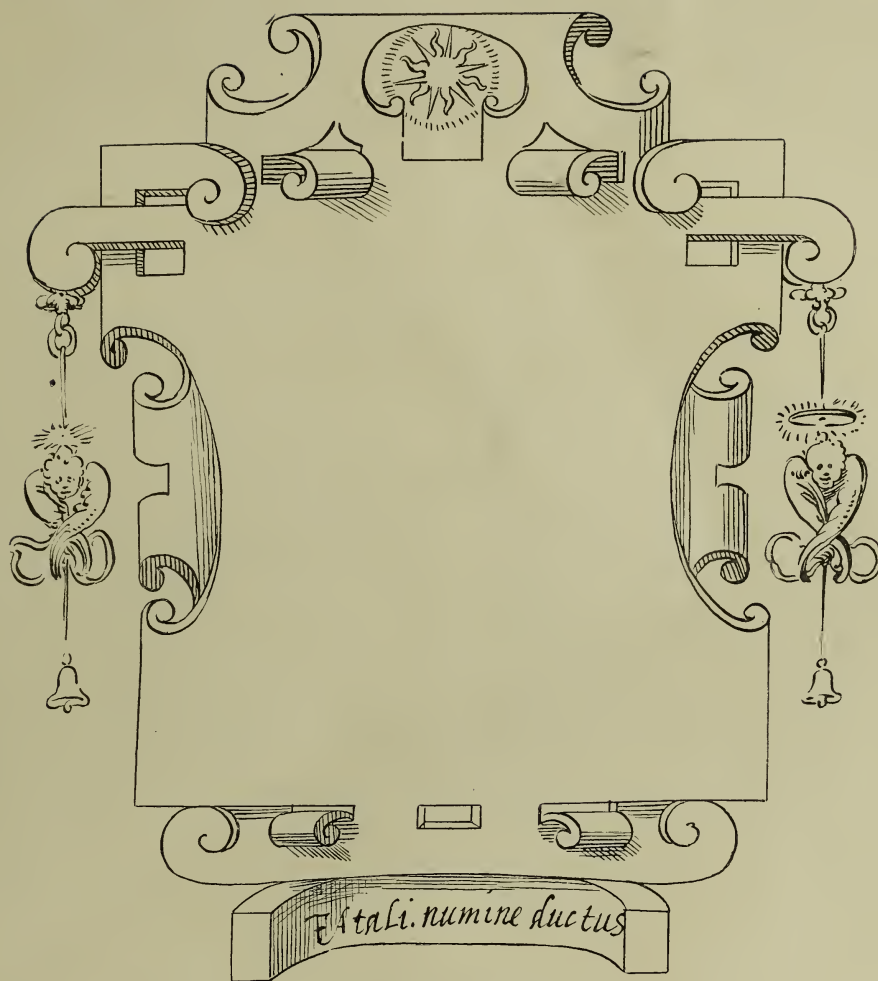


WHO DOES NOT FEEL THY POWER?



BY FATE AND BY GENIUS.

PLATE LXXII.



LED BY A FATAL POWER.



FORTUNE, THE STAR AND NATURE.

PLATE LXXIV.



NATURE GUIDES HIM.



FORTUNE AND SALVATION.

PLATE LXXVI.



SAFETY IN MISFORTUNE.

PLATE LXXVII.



FORTUNE AND FAVOUR.



WHAT IS THERE THAT MONEY CANNOT BUY?



FORTUNE AND NECESSITY.

PLATE LXXX.



BORN THE 4th DAY OF THE MONTH (THAT IS TO SAY UNDER AN EVIL INFLUENCE).

PLATE LXXXI.



FORTUNE THE COMPANION OF VIRTUE.



THE BRILLIANT STAR OF VIRTUE.



REASON AND FORTUNE DO NOT OFTEN AGREE.

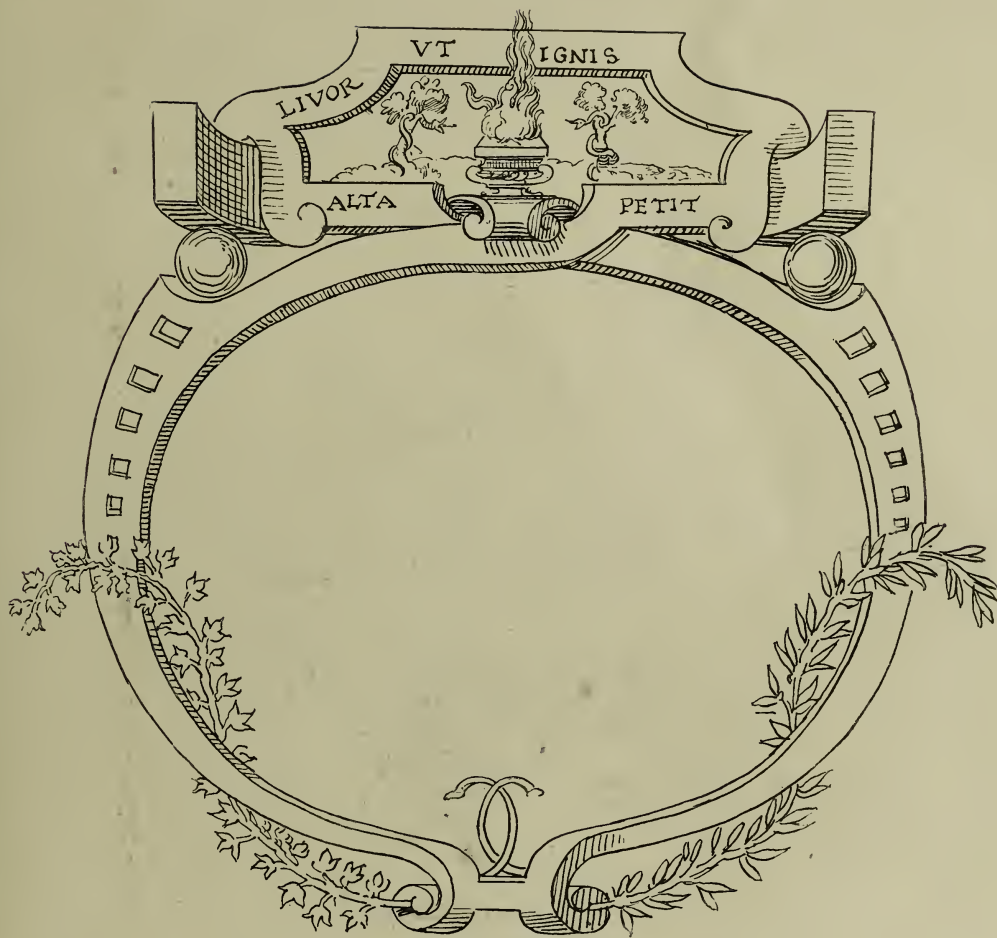


REASON IS THE EYE OF THOUGHT.



HATRED OF FORTUNE INCREASES VIRTUE.

PLATE LXXXVI.



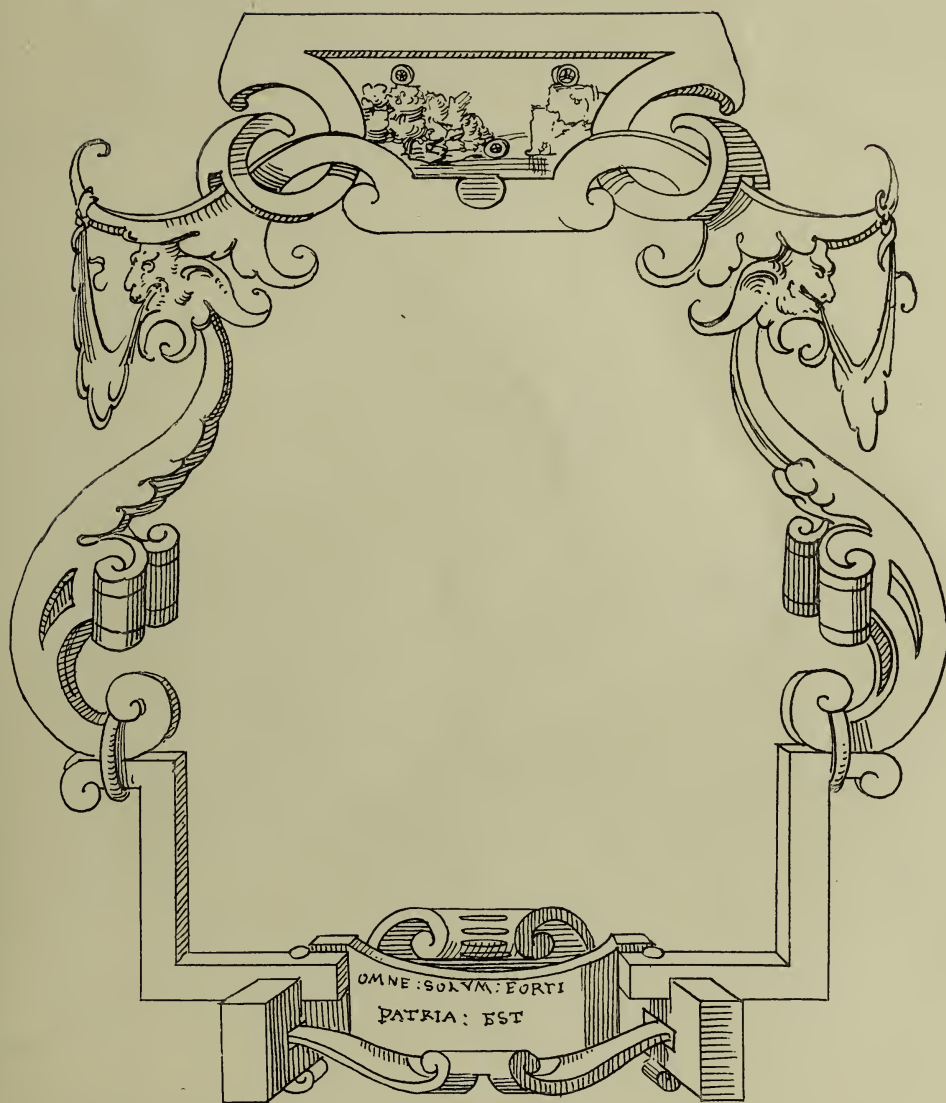
ENVY LIKE A FLAME MOUNTS UPWARDS.

PLATE LXXXVII.



VIRTUE IS STRONG AGAINST FORTUNE.

PLATE LXXXVIII.



THE COURAGEOUS MAN FINDS HIS HOME IN EVERY COUNTRY.



RANK VANQUISHED BY FORTUNE.

PLATE XC.



THE ARMS OF FORTUNE AGAINST RANK.



VIRTUE HAS OVERTHROWN FORTUNE.

PLATE XCII.



THE EAR OF CORN IS WORTH MORE THAN THE STRAW.



PATIENCE TRIUMPHS OVER FORTUNE.

PLATE XCIV.

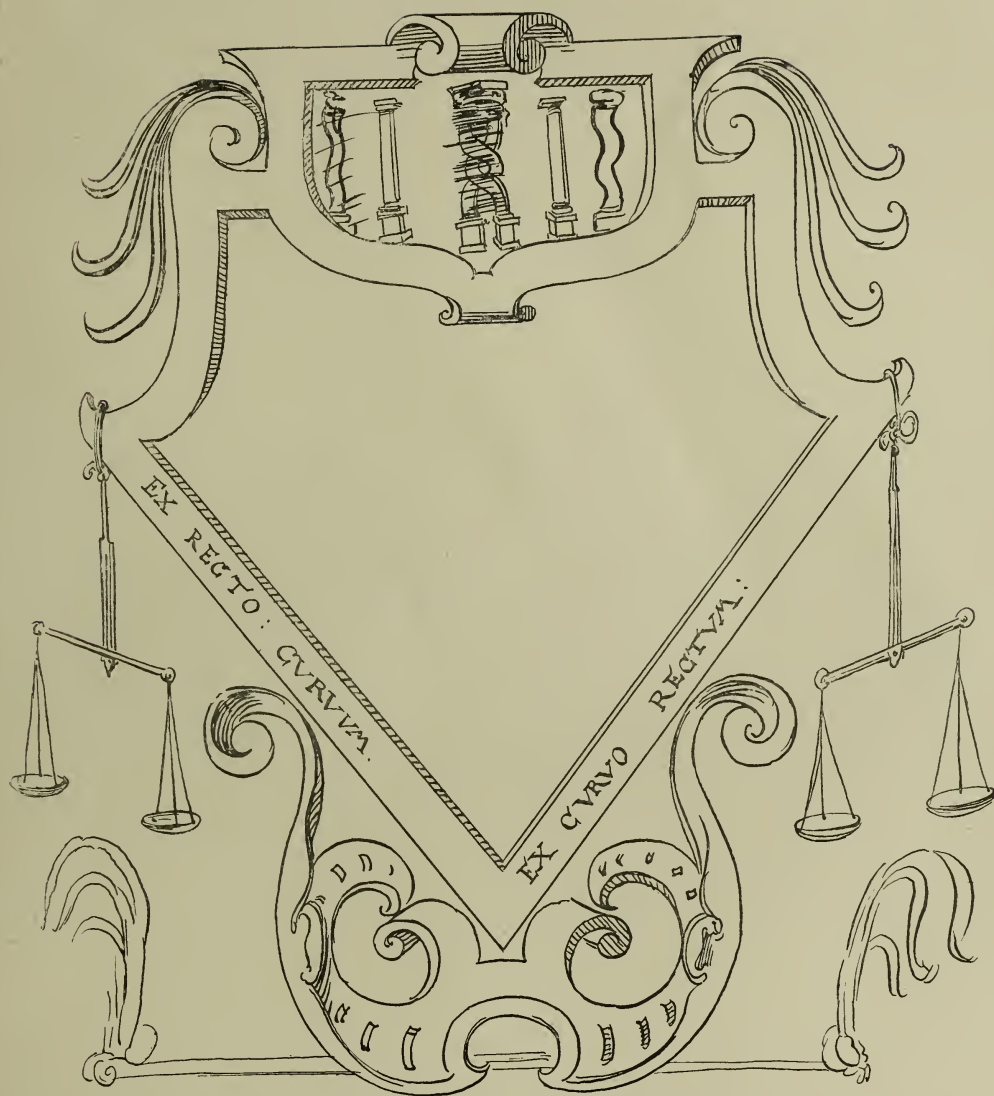


THE FORCE OF THE ANVIL IS IN ITS RESISTANCE.



FORTUNE CAN MAKE WAR WITH JUSTICE.

PLATE XCVI.



FORTUNE STRAIGHTENS WHAT IS BENT AND BENDS WHAT IS STRAIGHT.

PLATE XCVII.



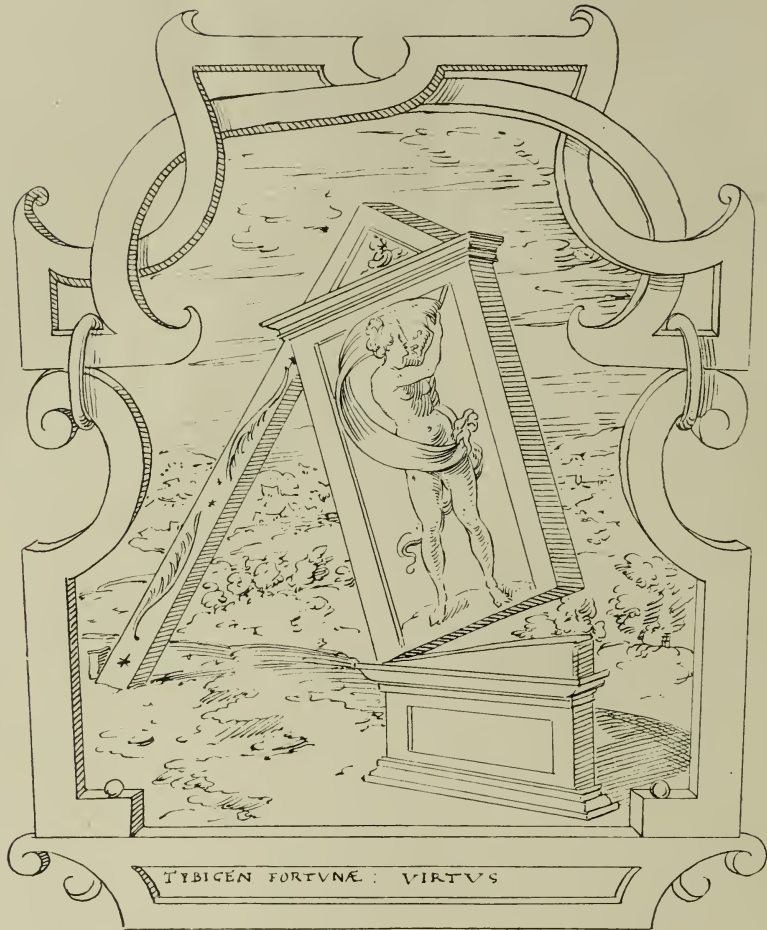
COURAGE SHOULD BE EMPLOYED AGAINST FORTUNE
AND NOT AGAINST MEN.

PLATE XCVIII.



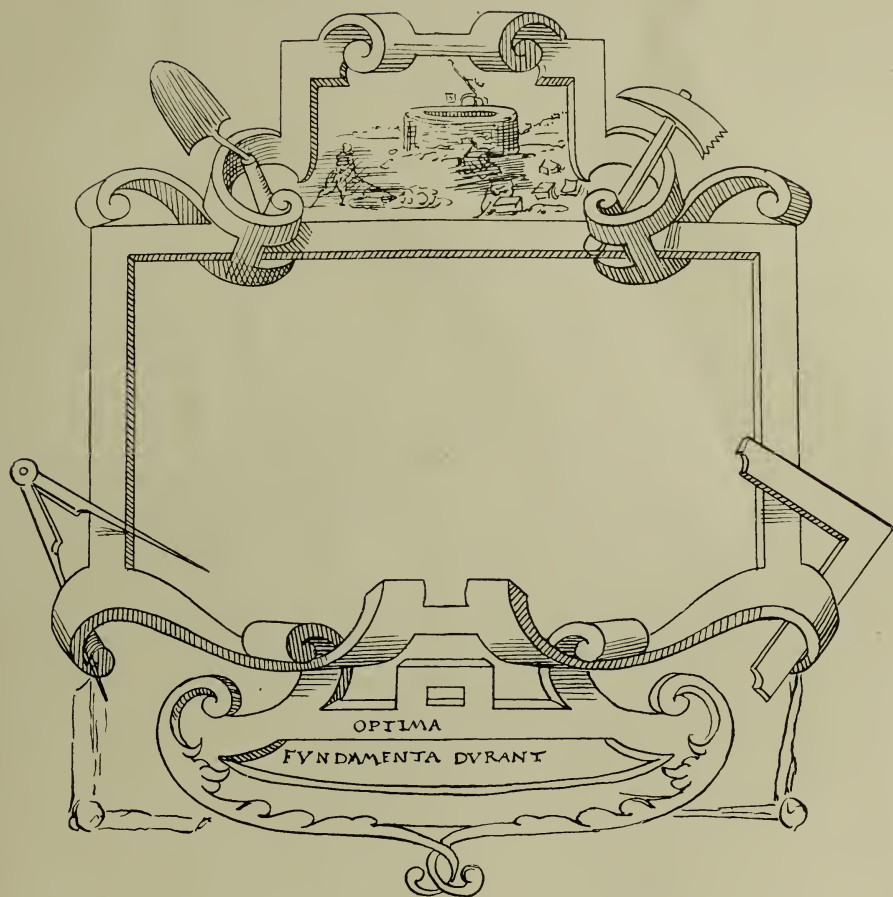
IT IS THUS ONE ARRIVES TO IMMORTALITY.

PLATE XCIX.



VIRTUE IS THE SUPPORT OF FORTUNE.

PLATE C.

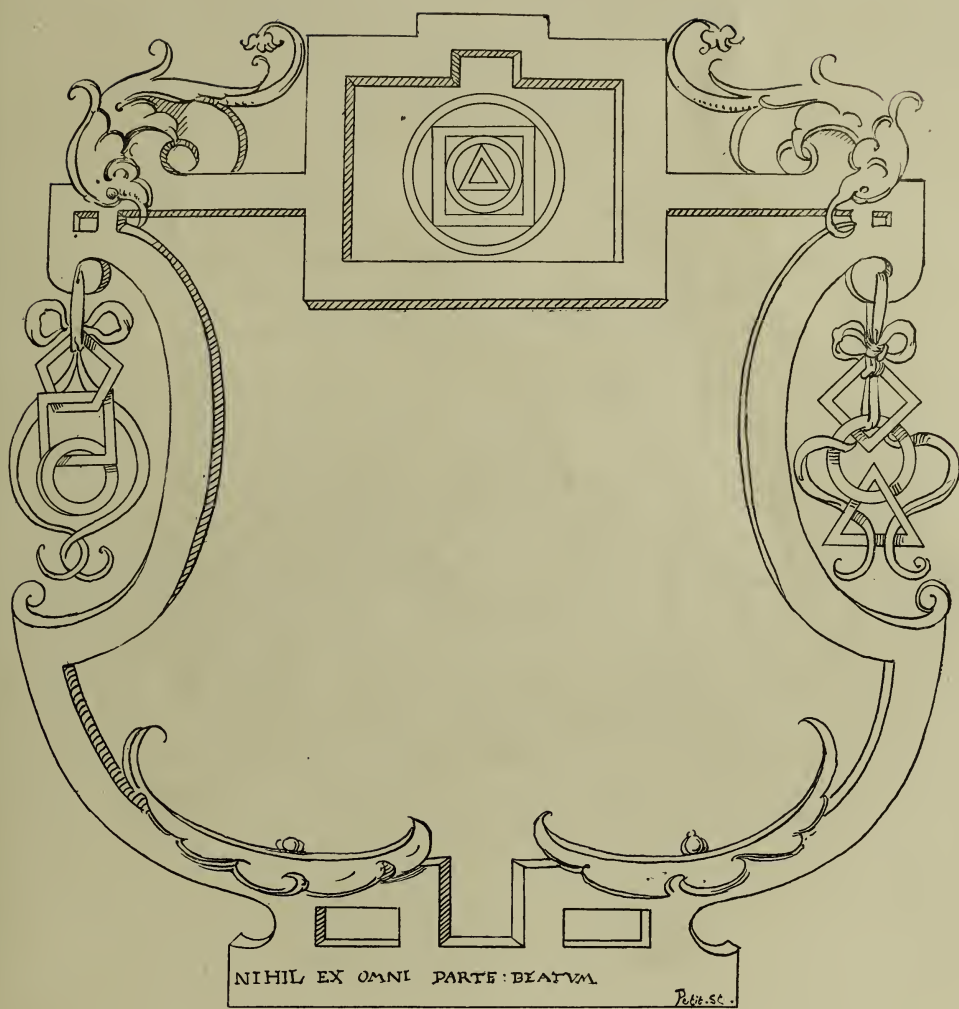


SOLID FOUNDATIONS ARE LASTING.



THE FOLLOWERS OF FORTUNE ARE PROSPEROUS.

PLATE CII.

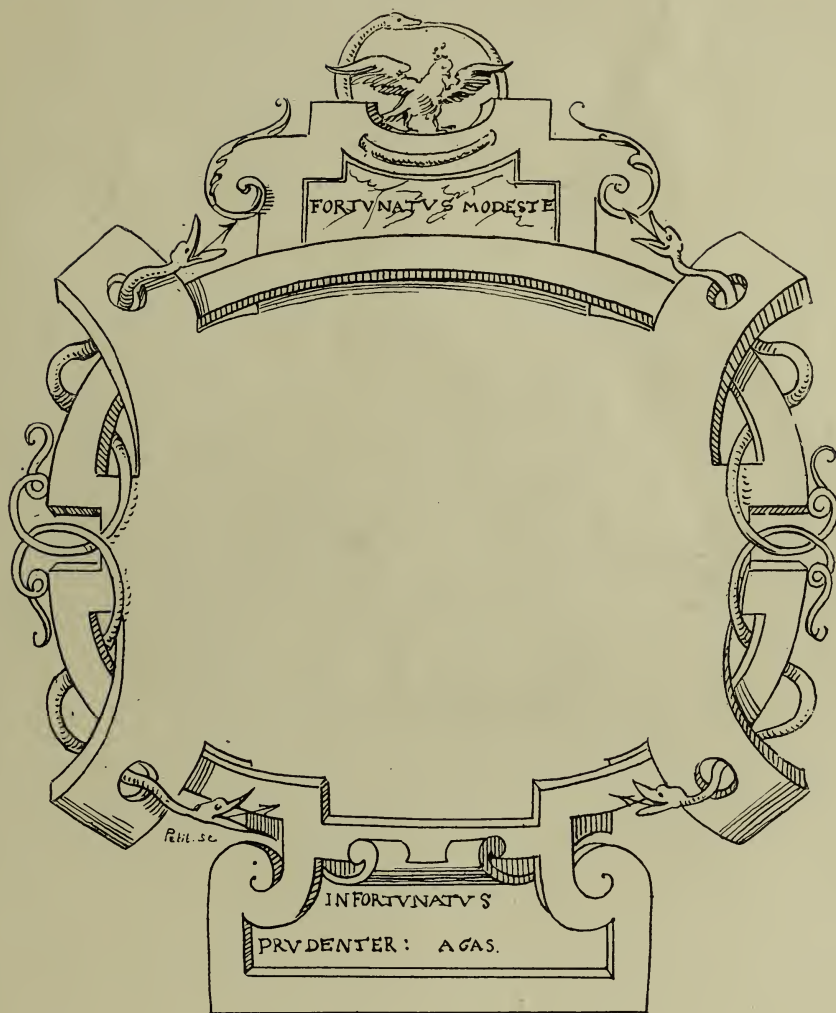


NO HAPPINESS IS PERFECT.



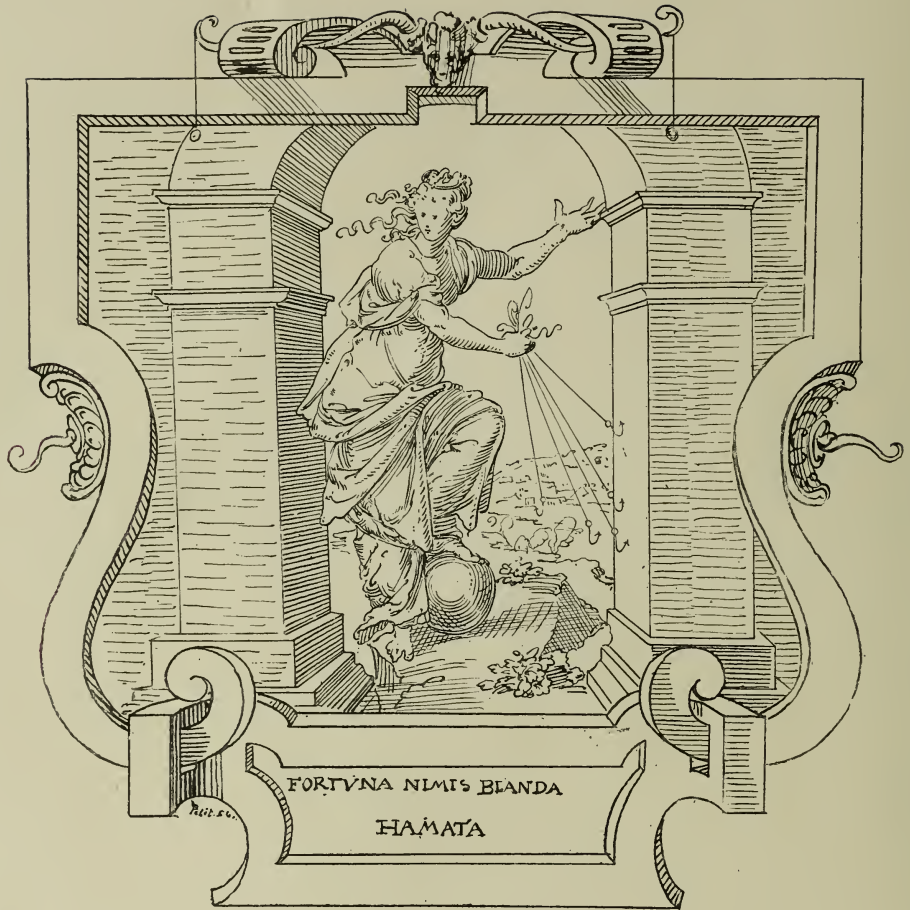
THE COMPANIONS OF ILL FORTUNE.

PLATE CIV.



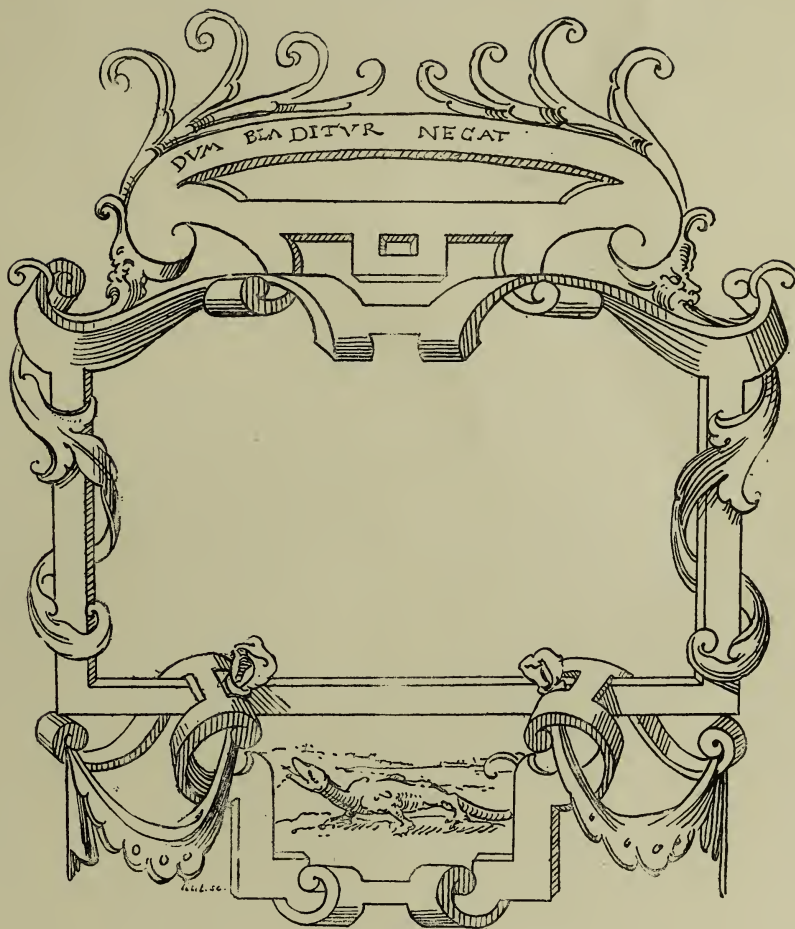
BE MODEST IN HAPPINESS, AND PRUDENT IN MISFORTUNE.

PLATE CV.



THE CARESSES OF FORTUNE ARE FALSE.

PLATE CVI.

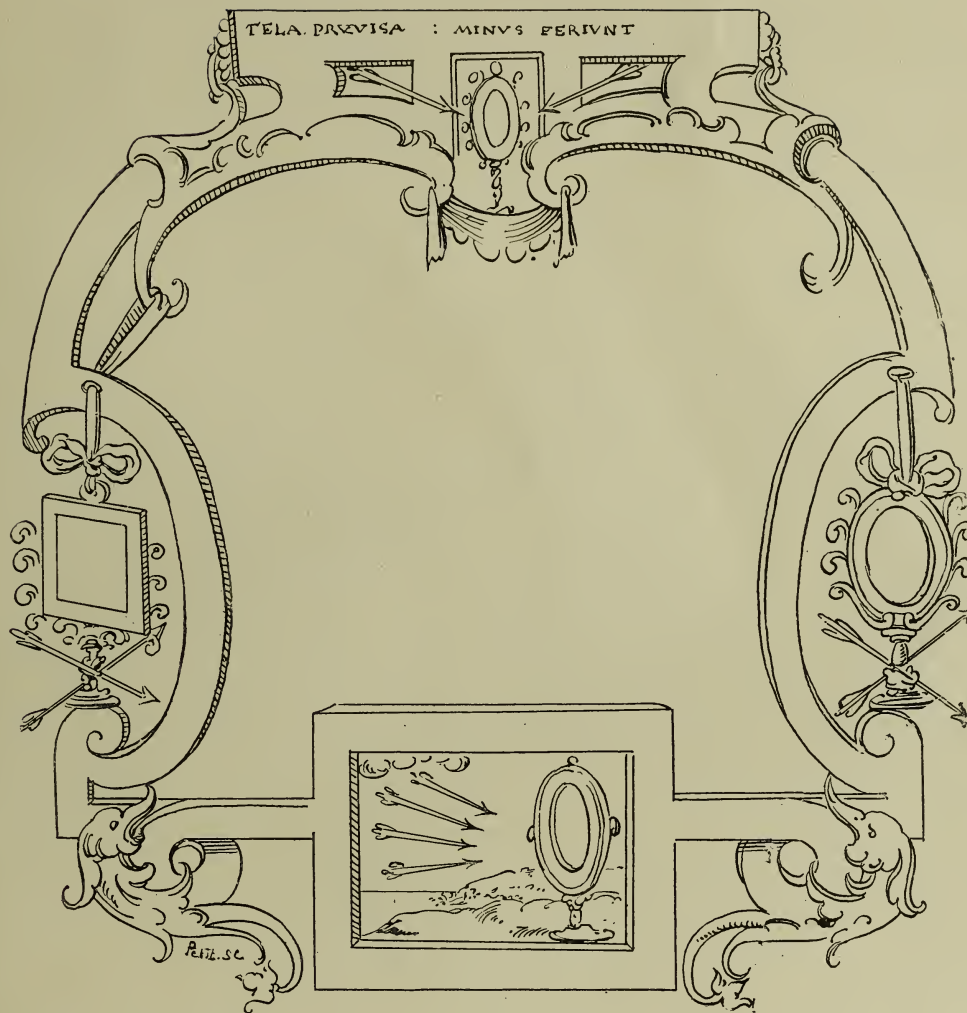


THE CROCODILE KILLS IN CARESSING.



FORESIGHT COMMANDS FORTUNE.

PLATE CVIII.



THE STROKES FORESEEN DO NOT TOUCH.

PLATE CIX.



WHERE PRUDENCE IS, THERE IS NO ROOM FOR FORTUNE.

PLATE CX.

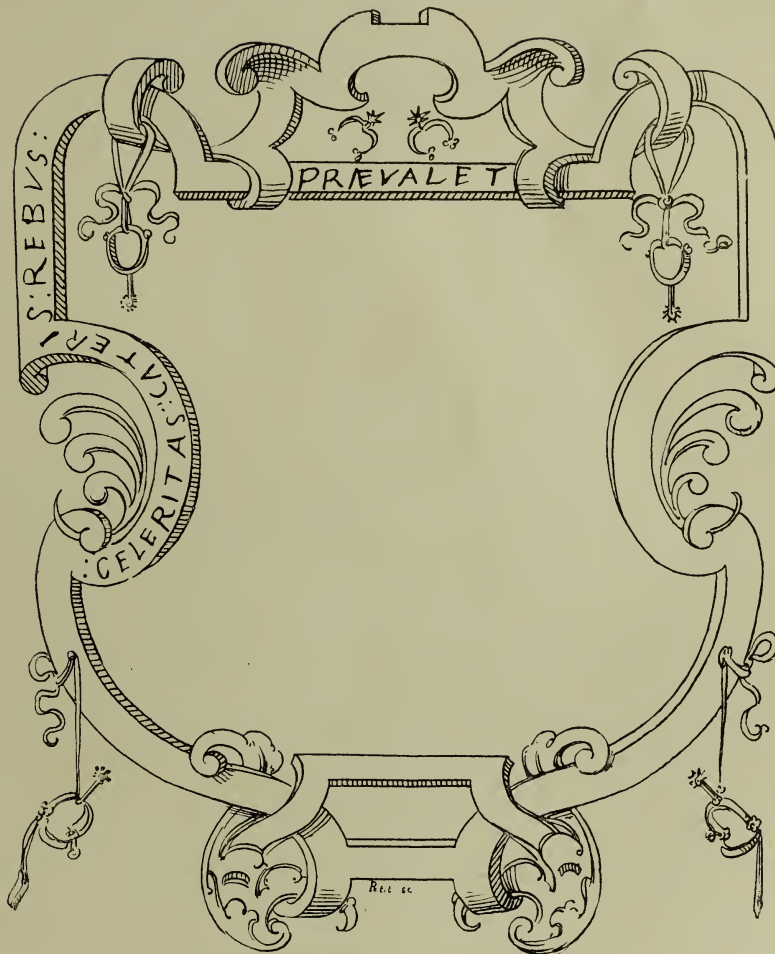


THE WISE MAN AVOIDS THE YOKE OF FORTUNE.



DILIGENCE SERVES FOR NOTHING IN THE ABSENCE OF FORTUNE.

PLATE CXII.



IN EVERYTHING ELSE SPEED WINS THE DAY.



GOOD FORTUNE, THE COMPANION OF ELOQUENCE.

PLATE CXIV.

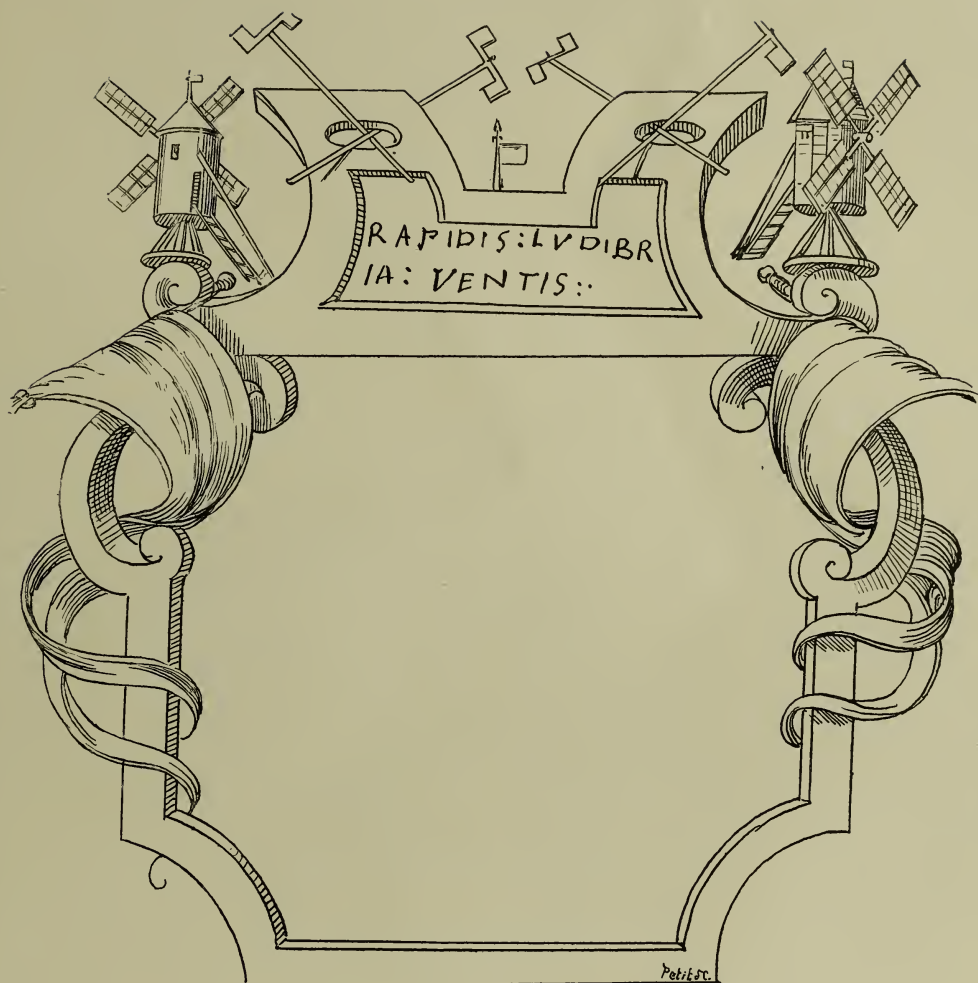


GIFTS OF FORTUNE TO THE ELOQUENT MAN.

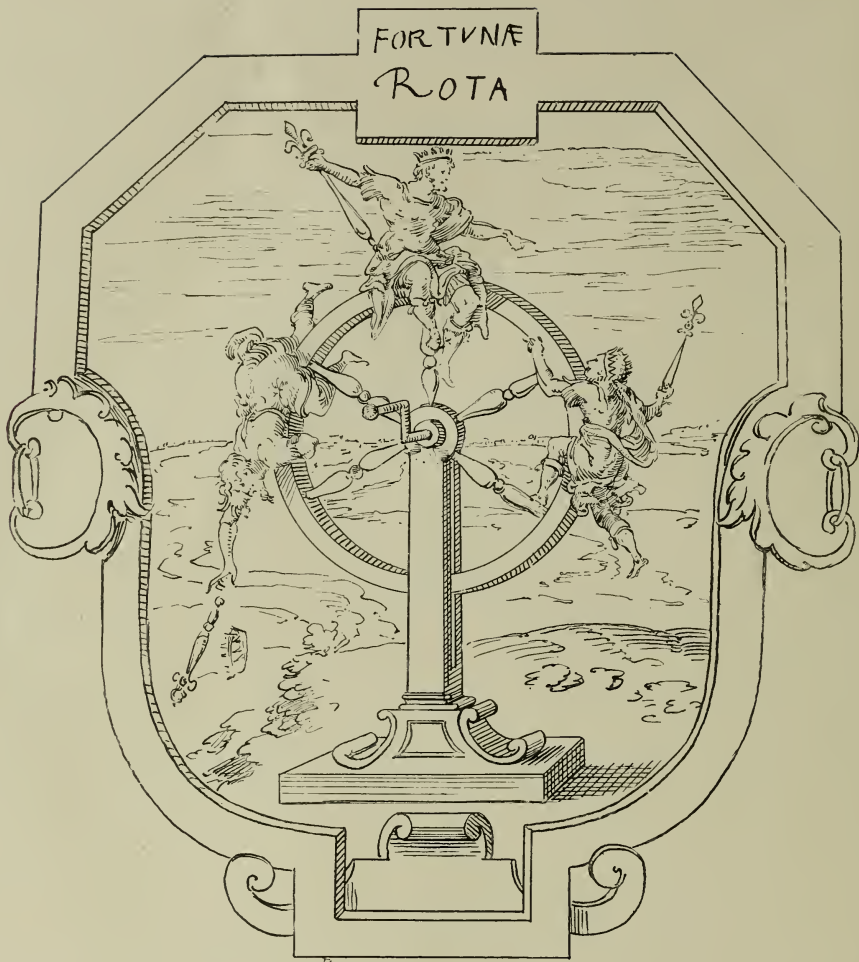


UNFIXED FORTUNE.

PLATE CXVI.



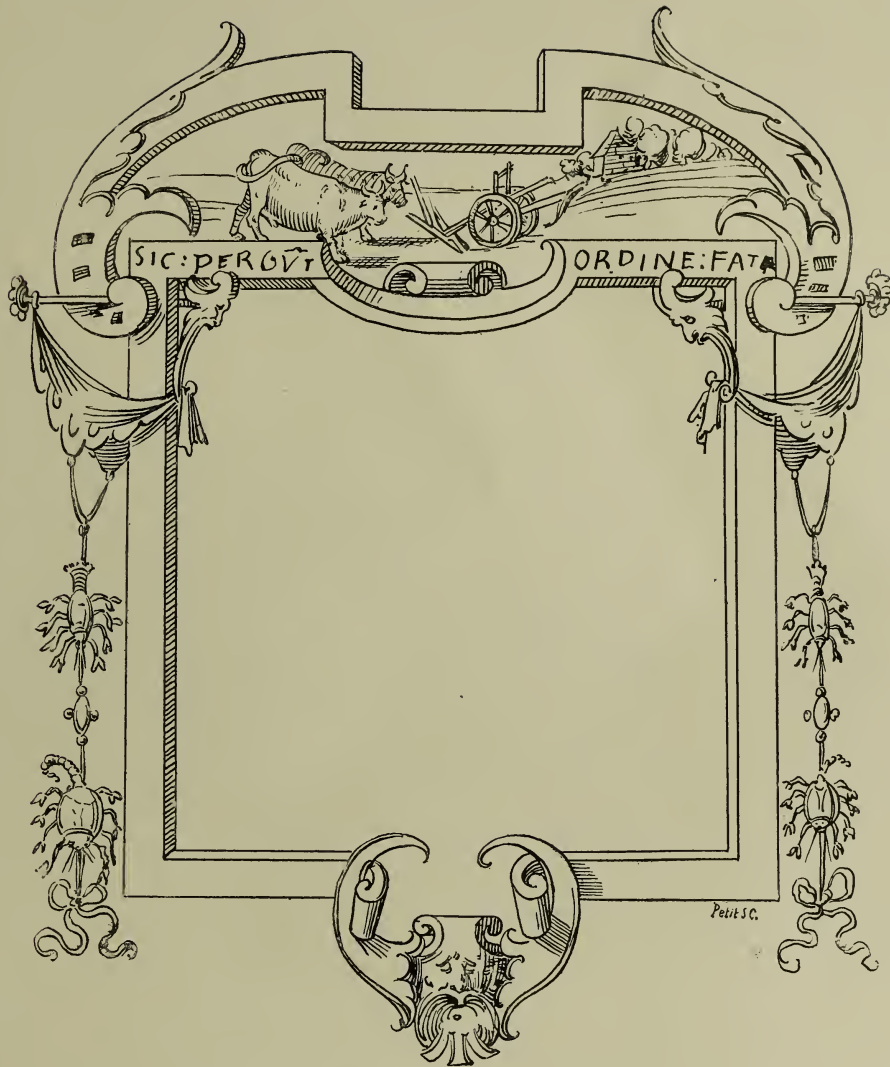
THE TOY OF SWIFT WINDS.



Plin. 20.

THE WHEEL OF FORTUNE.

PLATE CXVIII.



THE FATES MARCH THUS (THE PLOUGH BEFORE THE OXEN.)

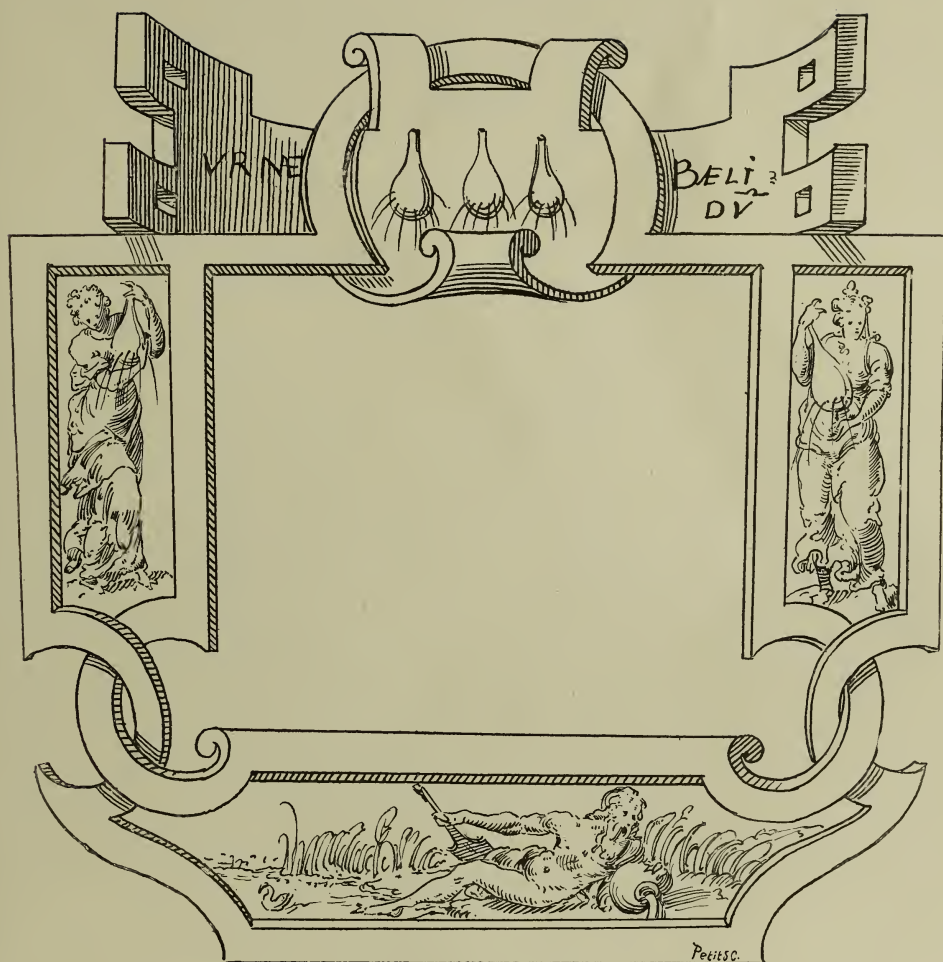
ALIA: FORTVÆ: ROTA



Publ. sc.

ANOTHER WHEEL OF FORTUNE.

PLATE CXX.

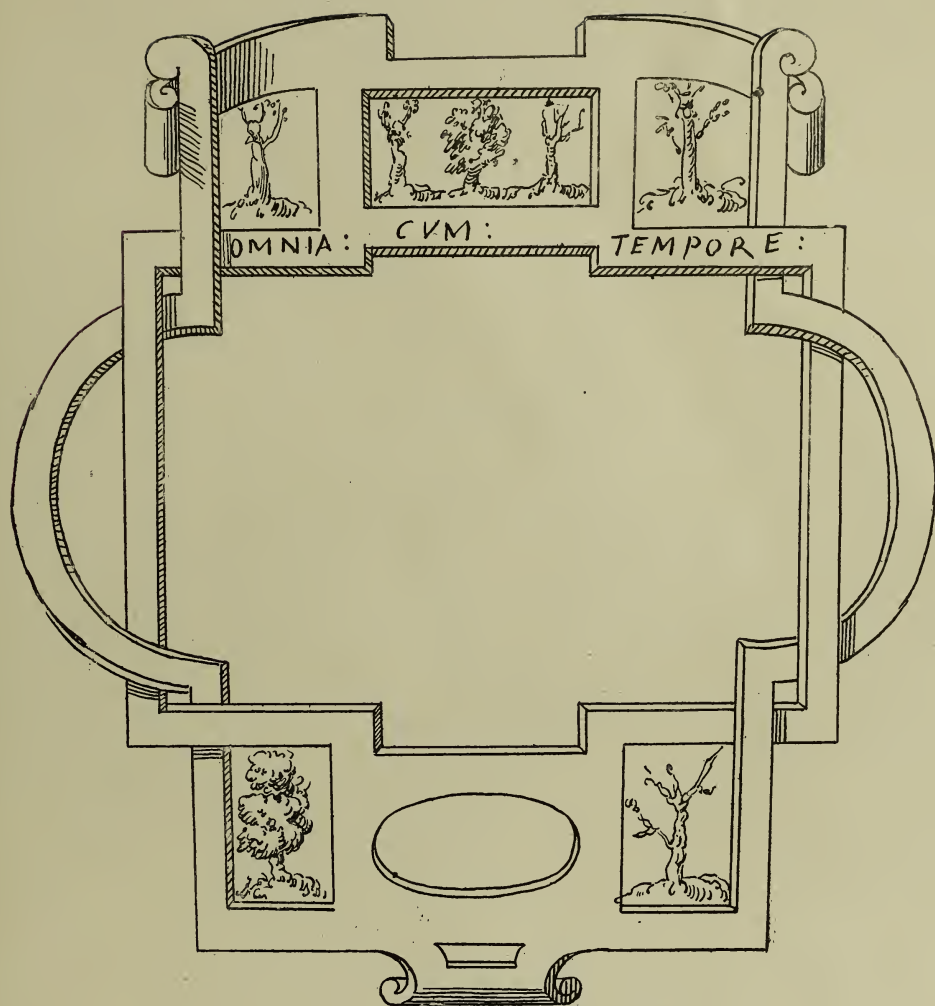


THE VASES OF DANAIDE.



THE GOOD FORTUNE. (Καλή τύχη.)

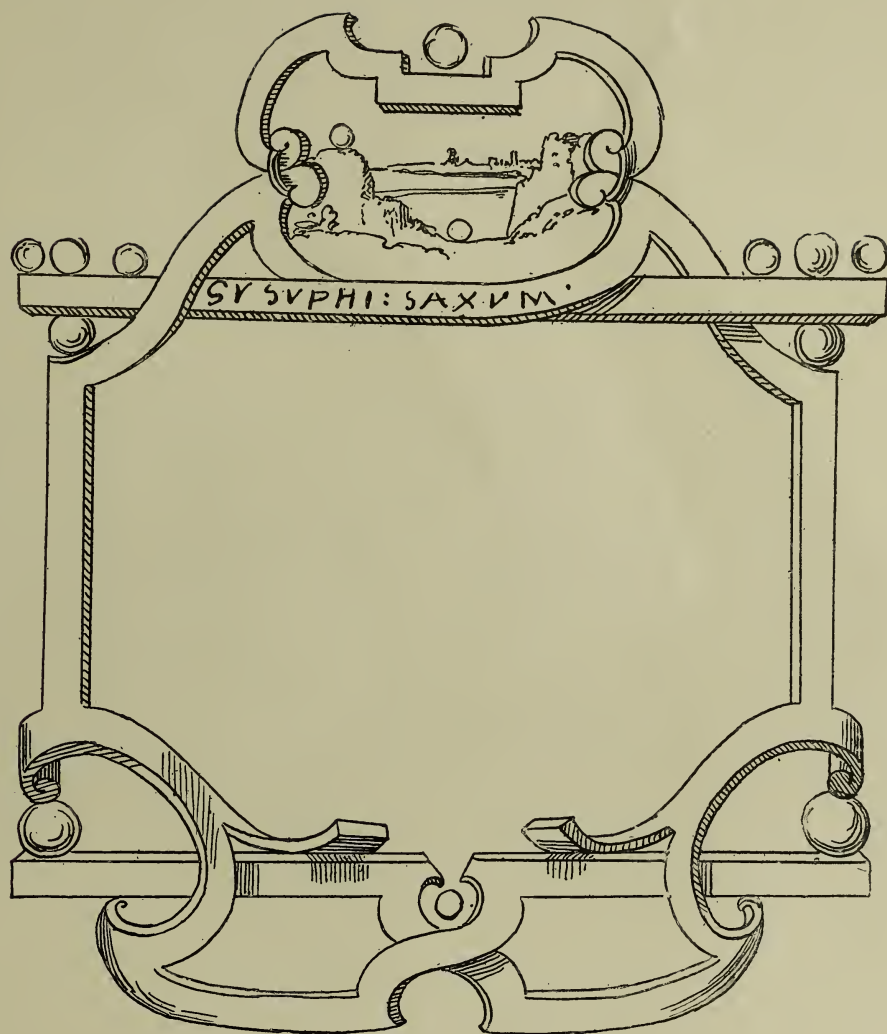
PLATE CXXII.



IN TIME, EVERYTHING ARRIVES.



FORTUNE TURNING HER WHEEL.

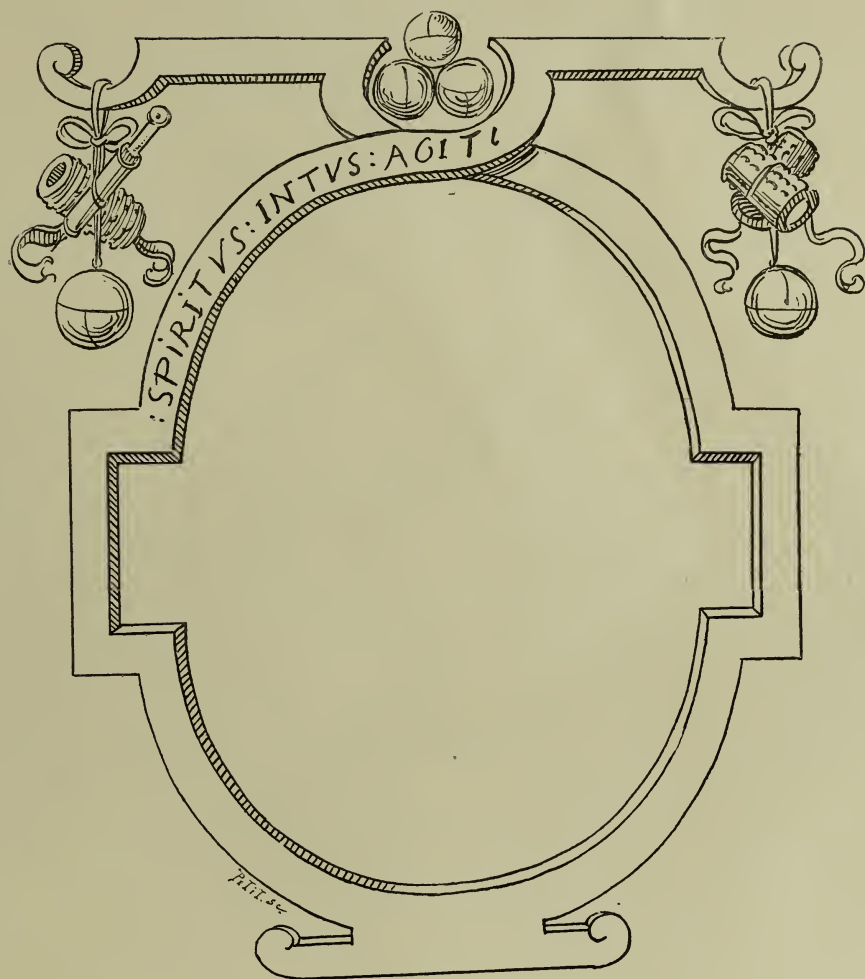


THE ROCK OF SISYPHE.



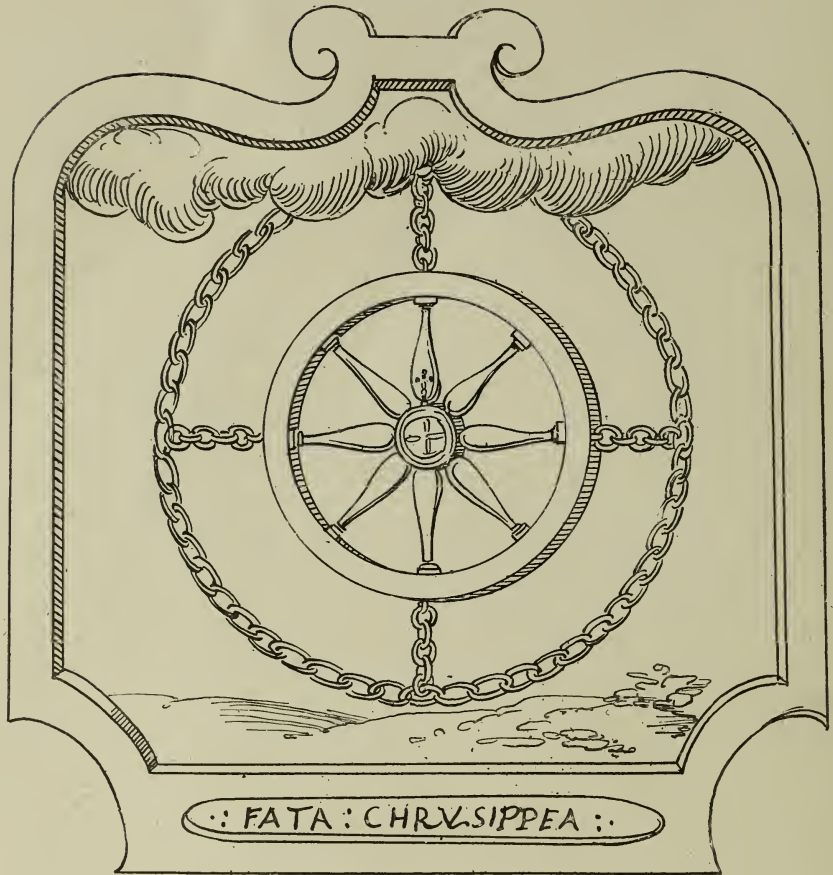
HOMER FOLLOWED BY THE FATES.

PLATE CXXVI.



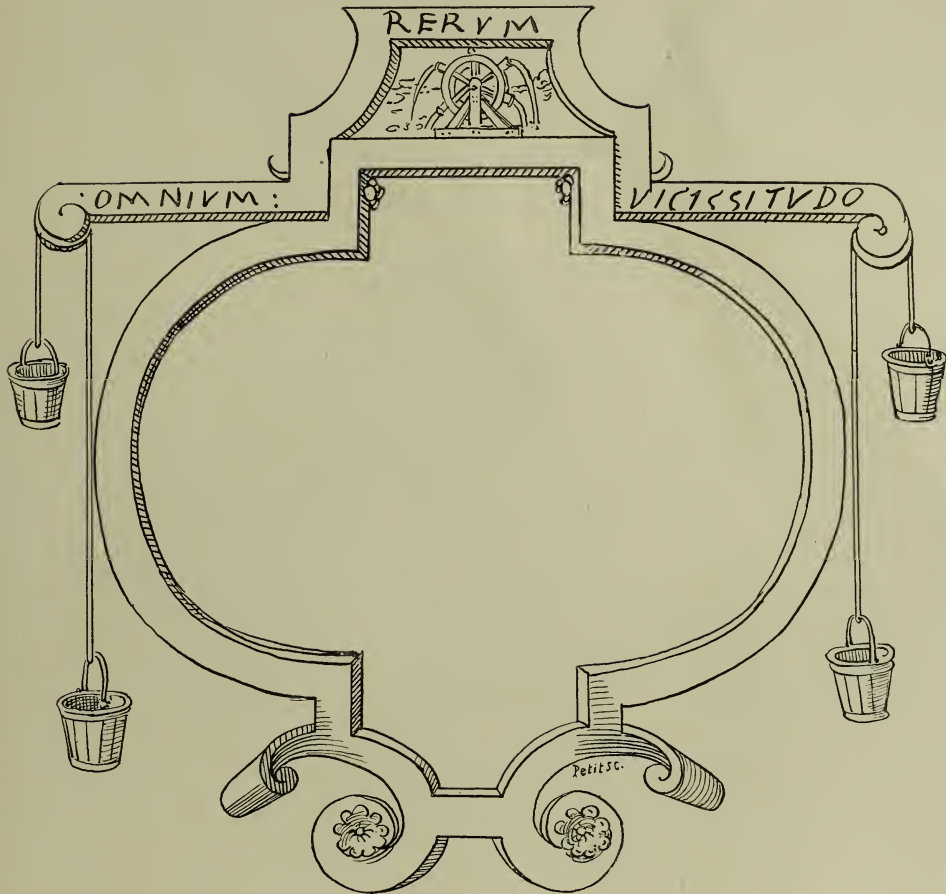
THEY ARE PUSHED BY THE AIR FROM WITHIN.

PLATE CXXVII.



FATE FOLLOWING CHRYSIPPE.

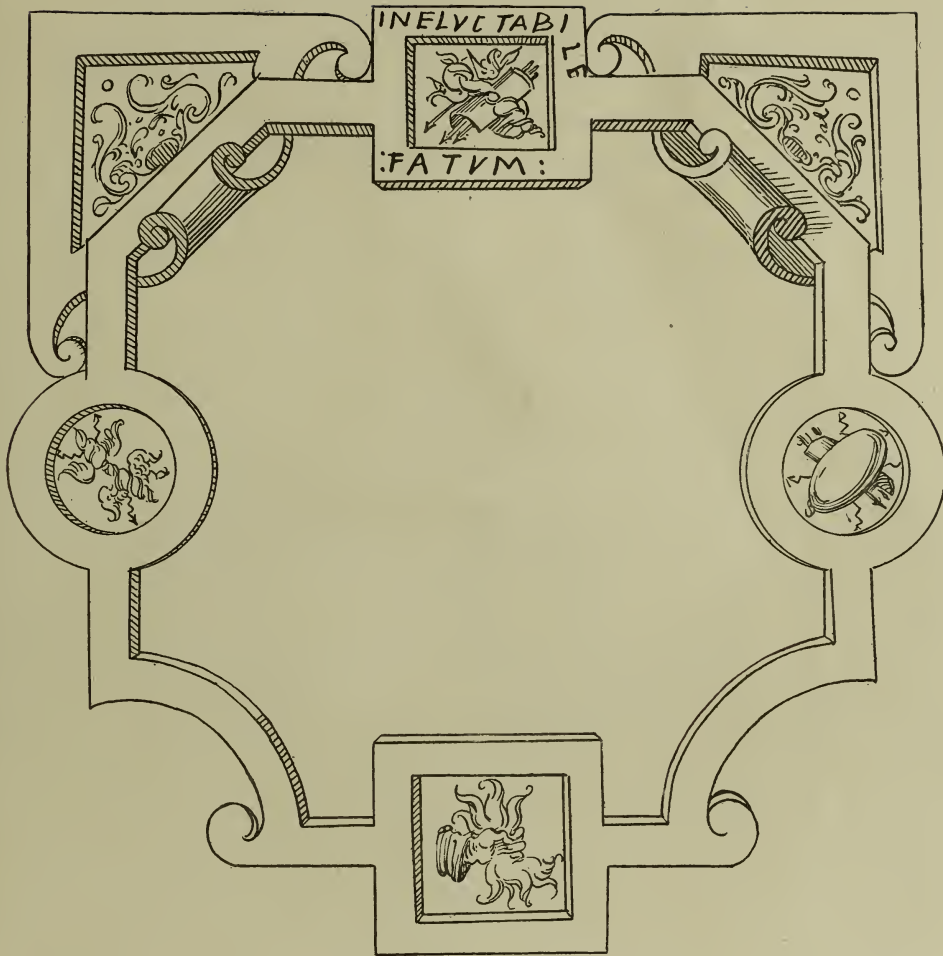
PLATE CXXVIII.



EVERYTHING CHANGED.



AVENGING FORTUNE. (NEMESIS.)



INEVITABLE DESTINY.



FORTUNE, DAUGHTER OF JUSTICE.

PLATE CXXXII.



ALL IS A DREAM A SHADOW OR SMOKE.

PLATE CXXXIII.



JUPITER HIMSELF IS VANQUISHED BY FATE.

PLATE CXXXIV.



THE EAGLE VANQUISHED BY THE BEETLE.



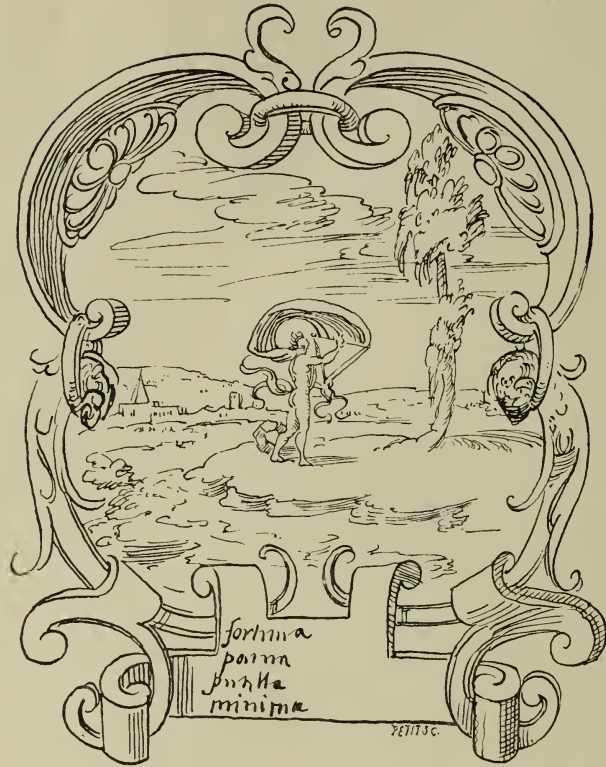
LOFTY FORTUNE.

PLATE CXXXVI



TO FLY WITHOUT WINGS.

PLATE CXXXVII.



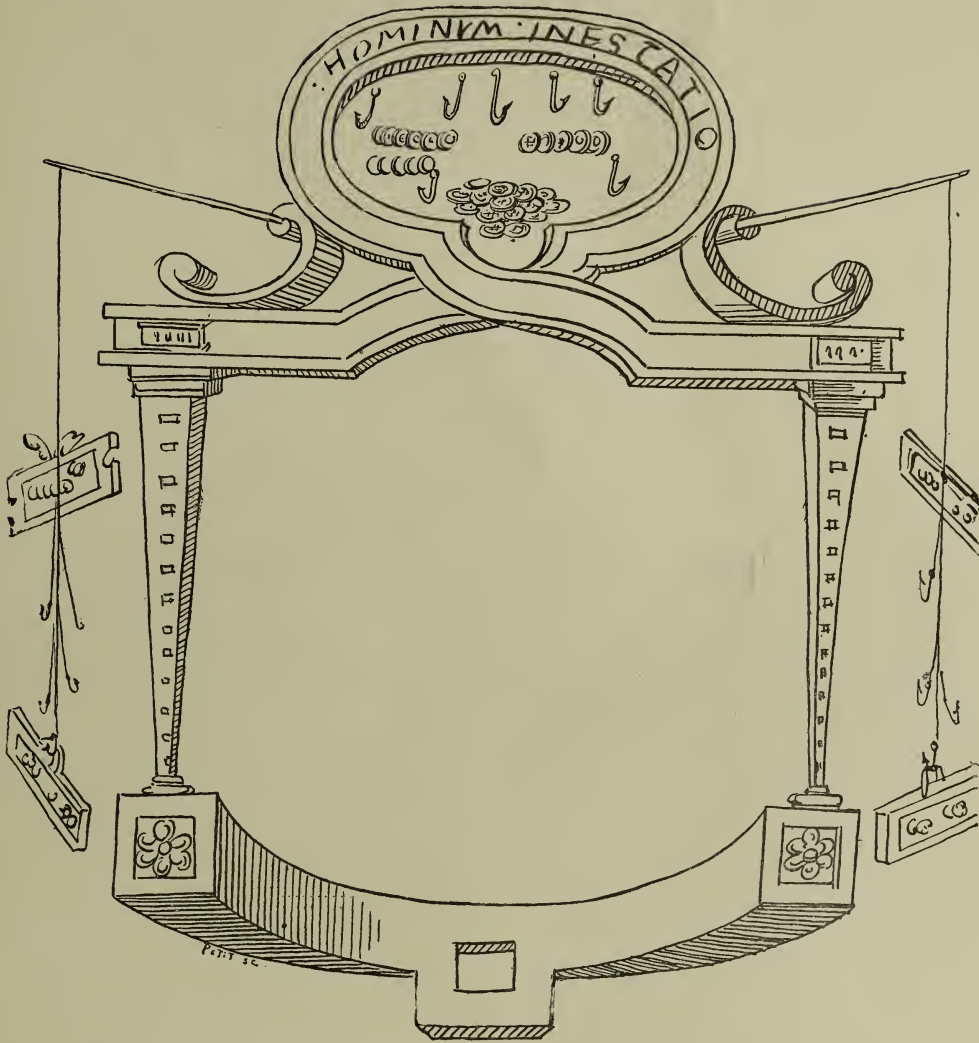
LITTLE FORTUNE, EXIGES, LITTLE.



LOSS AND PROFIT COME FROM THE SMALLEST THINGS.



FORTUNE WITH HER LIME TWIGS. *(to catch birds)*

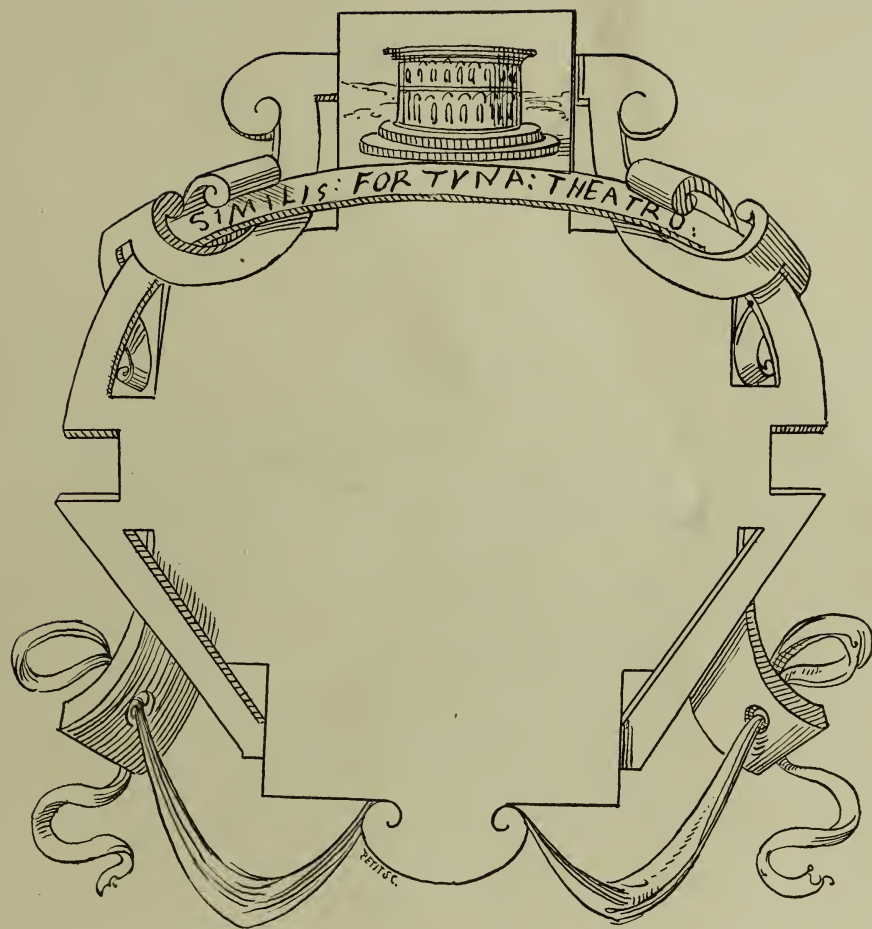


THE DUPERY OF MEN.



PUBLIC FORTUNE.

PLATE CXLII.



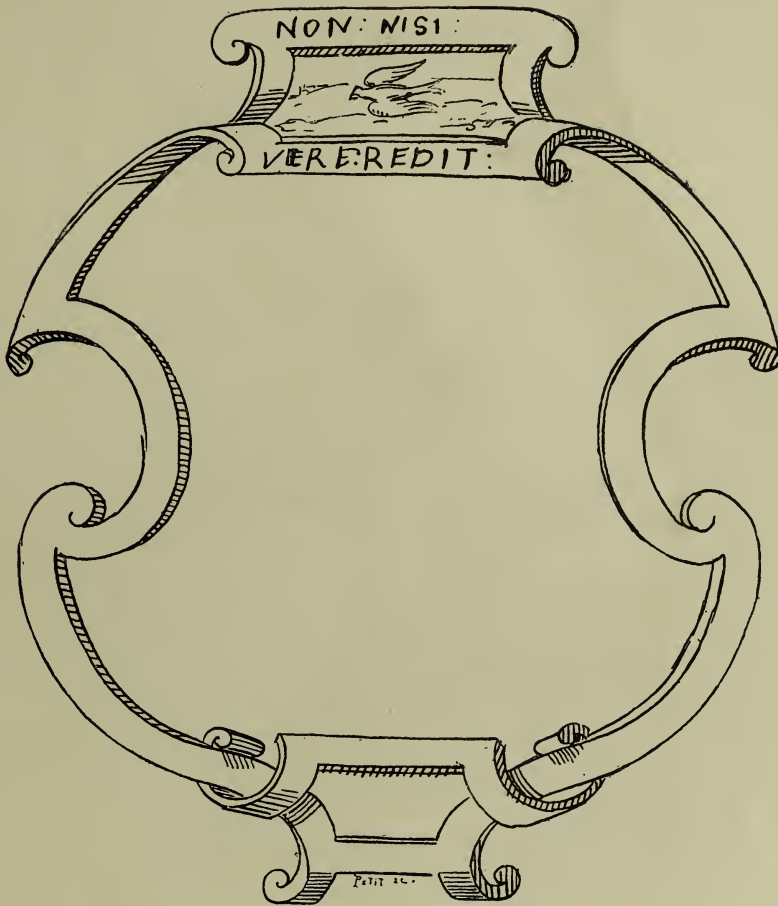
FORTUNE IS LIKE A THEATRE.

PLATE CXLIII.



FORTUNE WHO PRESIDES AT THE RETURN.

PLATE CXLIV.



THE SWALLOW RETURNS ONLY IN SPRING.



SYMBOL OF GOOD AND EVIL FORTUNE.

PLATE CXLVI.

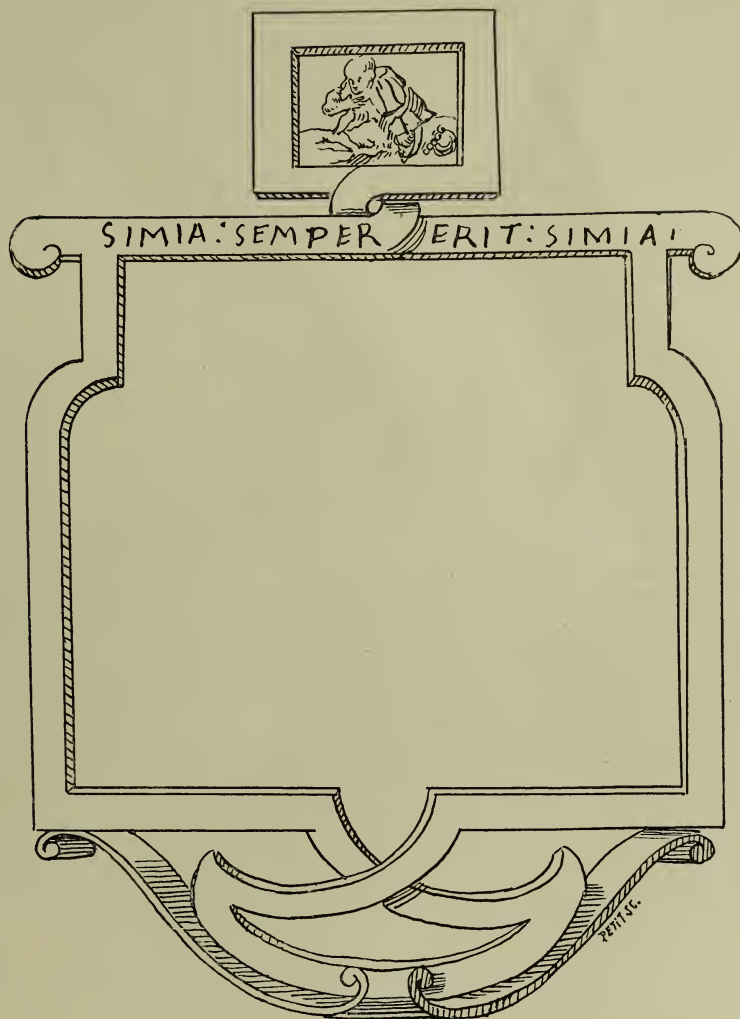


THE SCORPION WOUNDED AND HEALED.



WOMANS FORTUNE.

PLATE CXLVIII.



A MONKEY WILL BE ALWAYS A MONKEY.



:FORTUNA:FENESTRALIS

FORTUNE ARRIVING BY THE WINDOW.

PLATE CL.



THE VAIN SUPERSTITION.

PLATE CLI.



FORTIS : FORTVNA

VALIANT FORTUNE.

PLATE CLII.



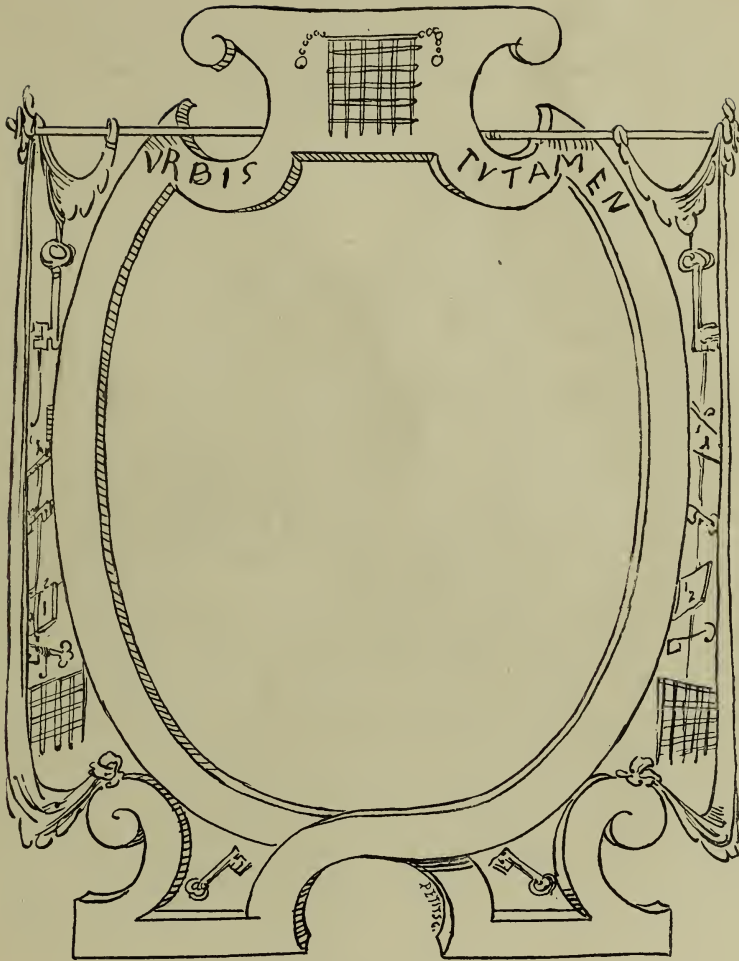
THE PALM TREE RESISTS BURDENS.

PLATE CLIII.



FORTUNE PHILAPOLE.

PLATE CLIV.



THE SAFETY OF THE CITY.

PLATE CLV.



HE WHO AVOIDS ACCIDENTS AVANCES QUICKLY.

PLATE CLVI.



LIVE AT HOME.

: QVOD: ARS: NEGAT: FORTVNA: PRESTAT



PHILIP.

FORTUNE OFTEN PROCURES WHAT TALENT CANNOT GIVE.

PLATE CLVIII.



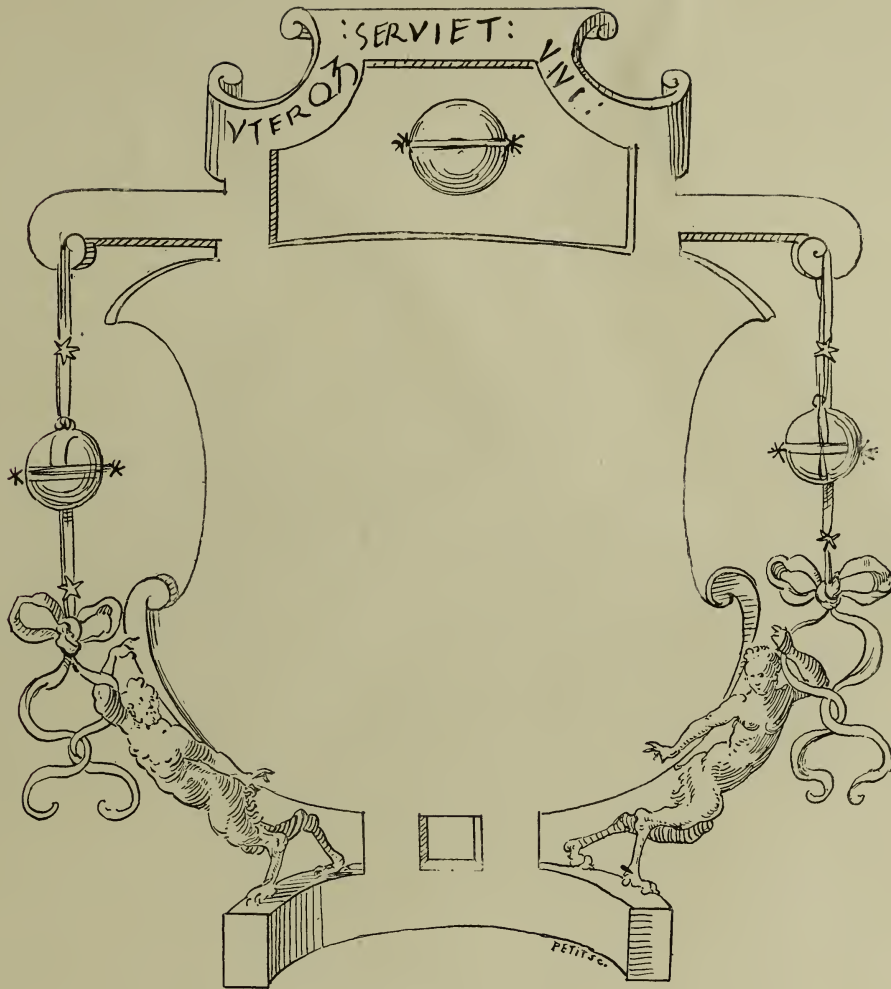
TO HUNT IN SPITE OF DIANA.

PLATE CLIX.



ONE SUSTAINS THE WORLD, THE OTHER ONE THE CROWD AT HIS FEET.

PLATE CLX.



FORTUNE ALONE SHALL RULE FROM ONE POLE TO THE OTHER.



FROM ONE MISFORTUNE SPRINGS A GREATER.

PLATE CLXII.

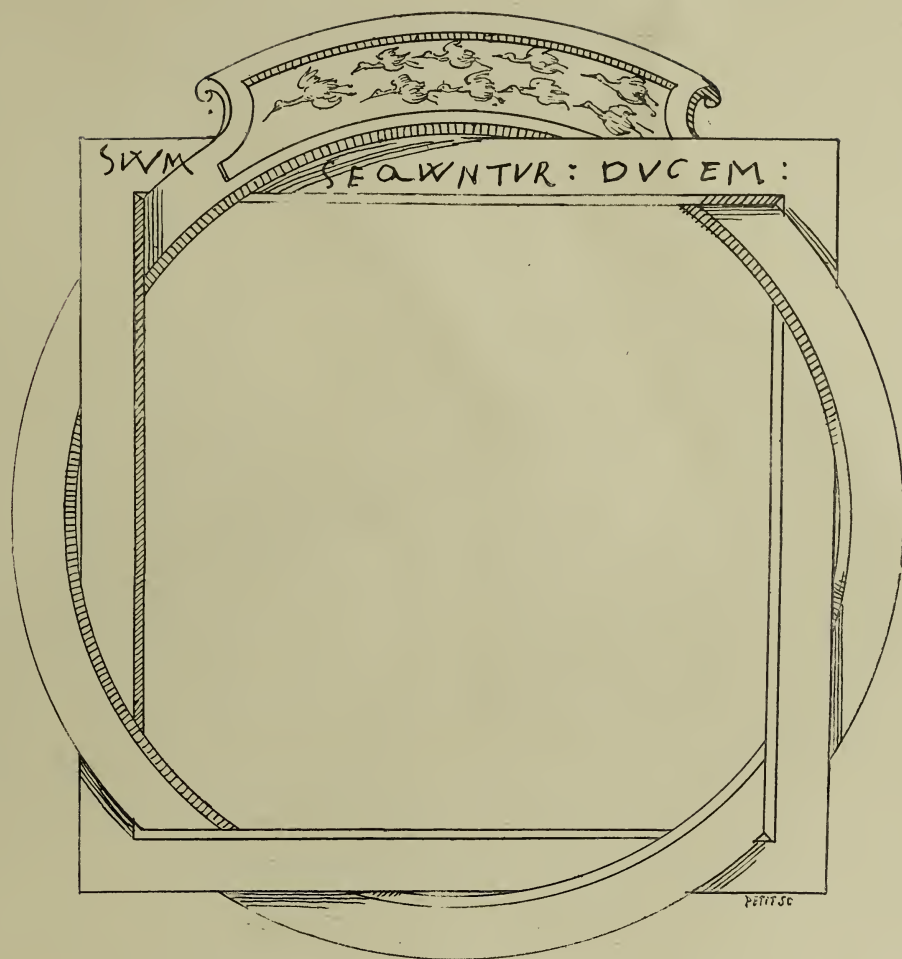


FROM A GREVIOUS ^gWRONG, A WRONG STILL WORSE.



FORTUNE IN LEAVING TAKES WITH HER FAITHFULNESS.

PLATE CLXIV.



THE CRANES FOLLOW THEIR GUIDE.



FORTUNE STEALS FROM PRINCES THE VIEW OF TRUTH.

PLATE CLXVI.



TRUTH ONLY ENTERS IN THE HEART WHEN MASKED.

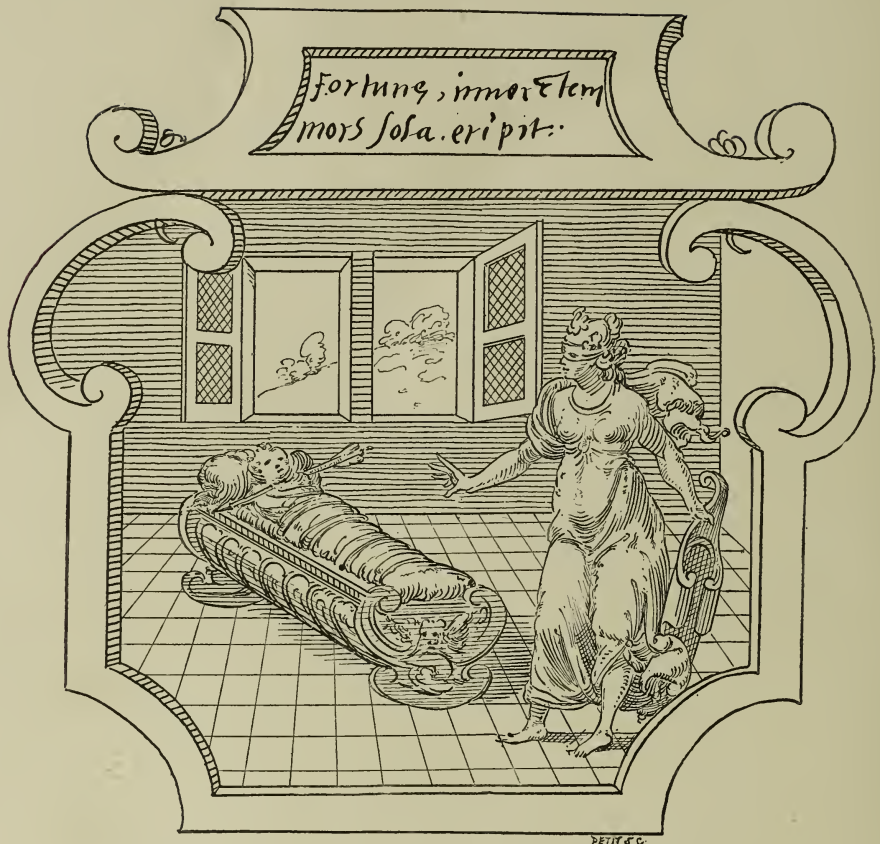


FATAL FORTUNE.

PLATE CLXVIII.

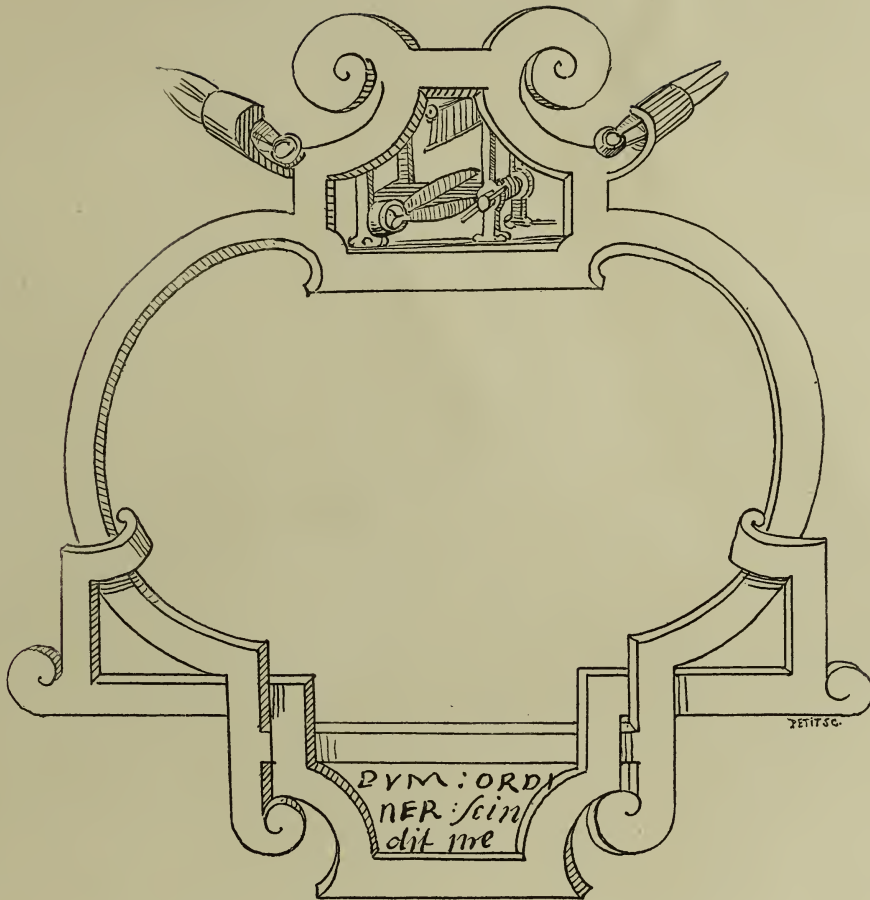


HE WHO IS BORN TO BE HANGED WILL NEVER BE DROWNED



IT IS ONLY DEATH THAT CAN TAKE AWAY THE INNOCENT FROM FORTUNE.

PLATE CLXX.



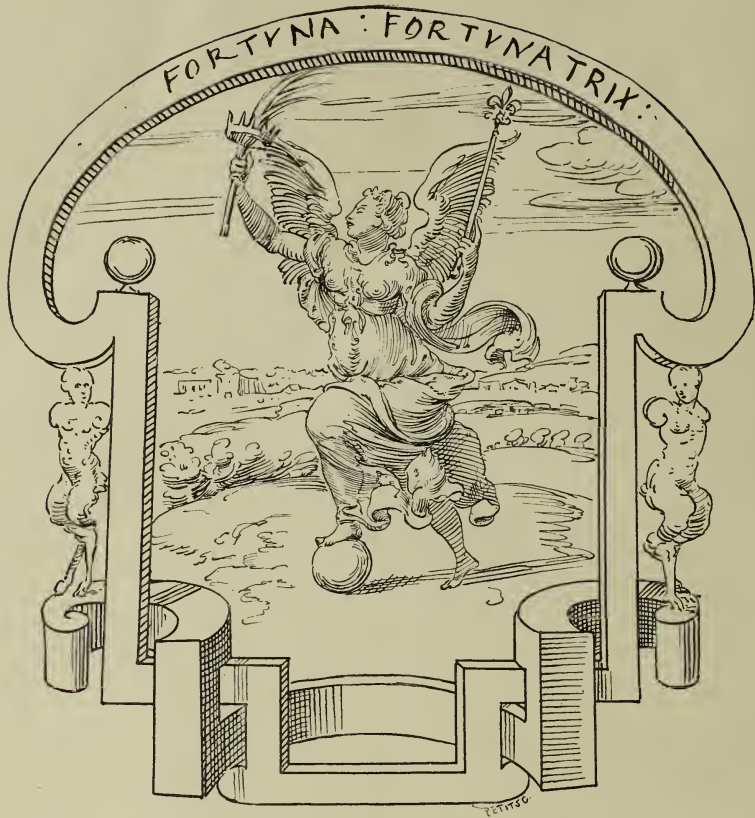
SCISSORS ARE CUTTING ME WHILE I AM WARPED UP.



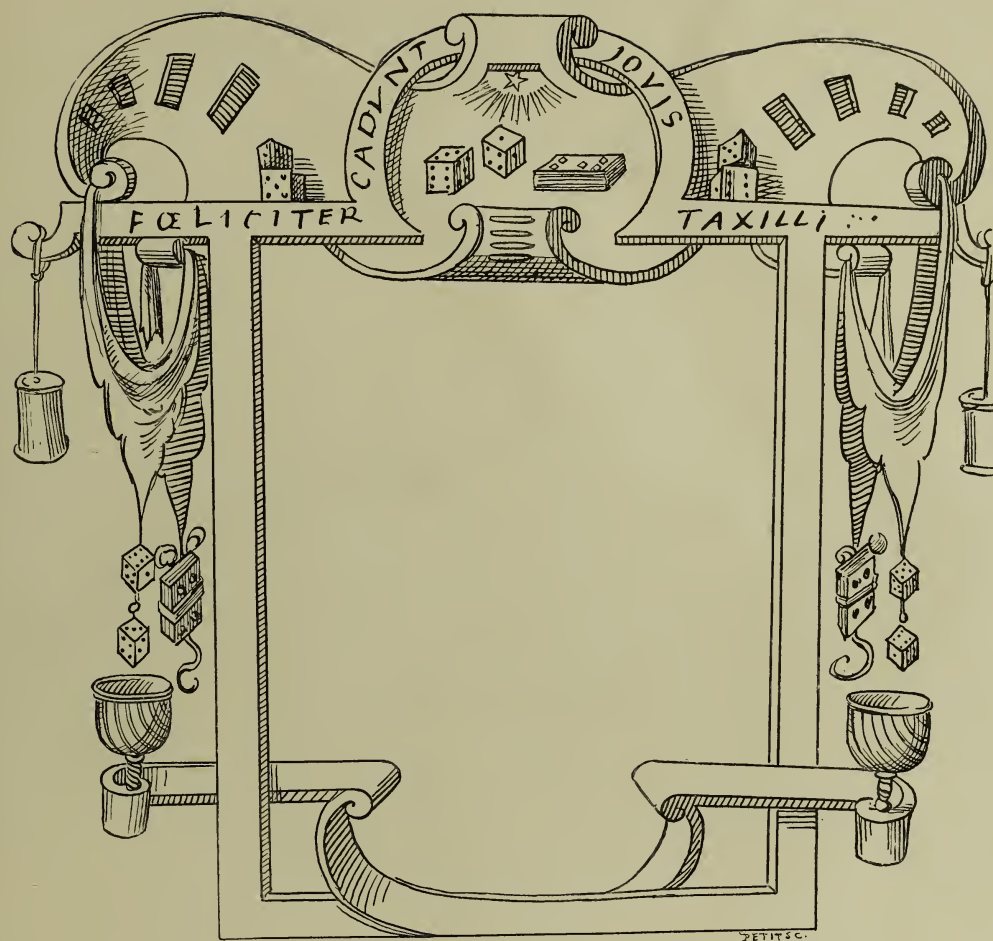
FORTUNE EXPOSED TO ALL THE WINDS.

PLATE CLXXII.





FORTUNE BRINGING HAPPINESS.



THE DICE OF JUPITER FALL HAPPILY.



HOPE GROWS FROM FORTUNE.

PLATE CLXXVI.



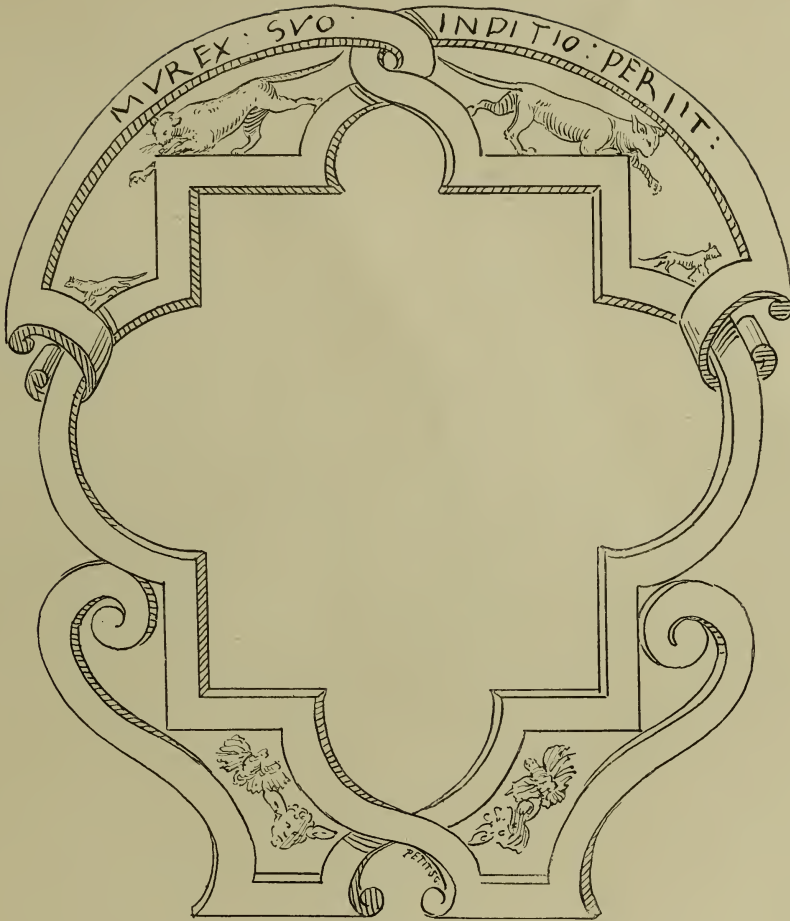
AFTER DARKNESS HE HOPES FOR LIGHT.

PLATE CLXXVII.



VENGEANCE REPRESENTED WITH A BIT.

PLATE CLXXVIII.



THE FOOT-PRINT OF THE MOUSE (*mus* and not *mur*) OCCASIONS ITS RUIN.

PLATE CLXXIX.



FORTUNE HOLDING A RAZOR.

PLATE CLXXX.

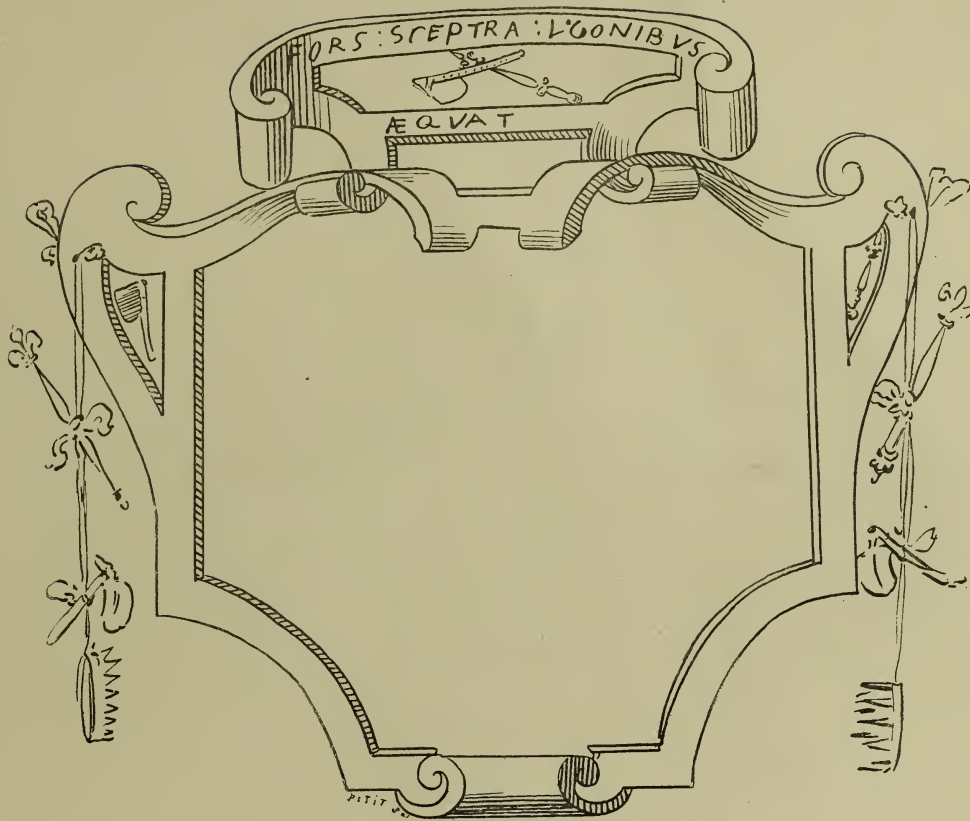


NO ONE BLUNTS THEM.



FORTUNE TAKES AWAY WHAT SHE LENDS.

PLATE CLXXXII.

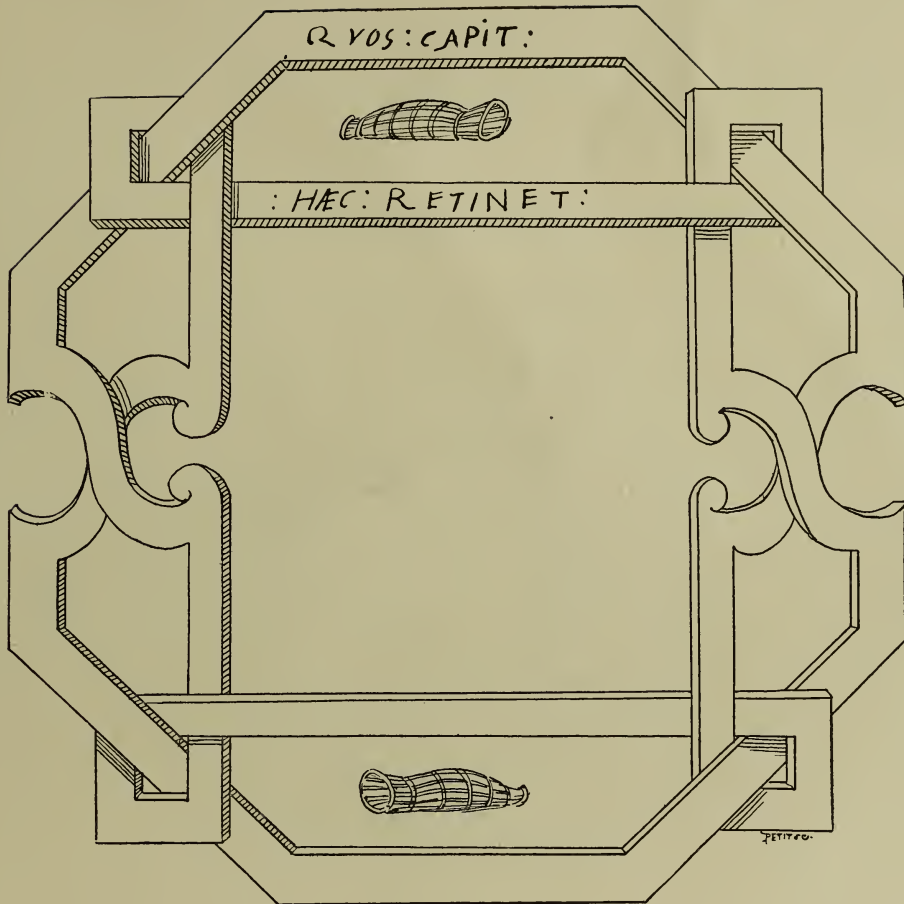


FORTUNE RENDS EQUAL SCEPTRES AND HOES.



FORTUNE BLINDS THOSE WHOM SHE HOLDS.

PLATE CLXXXIV.



THOSE WHOM SHE HOLDS SHE RETAINS.



THE STROKES OF FORTUNE RENDERS GREAT.

PLATE CLXXXVI.



AS THE ROCK AMONGST THE WAVES.



P. 171. 186

LET FORTUNE COME TO AID WORK.

PLATE CLXXXVIII.

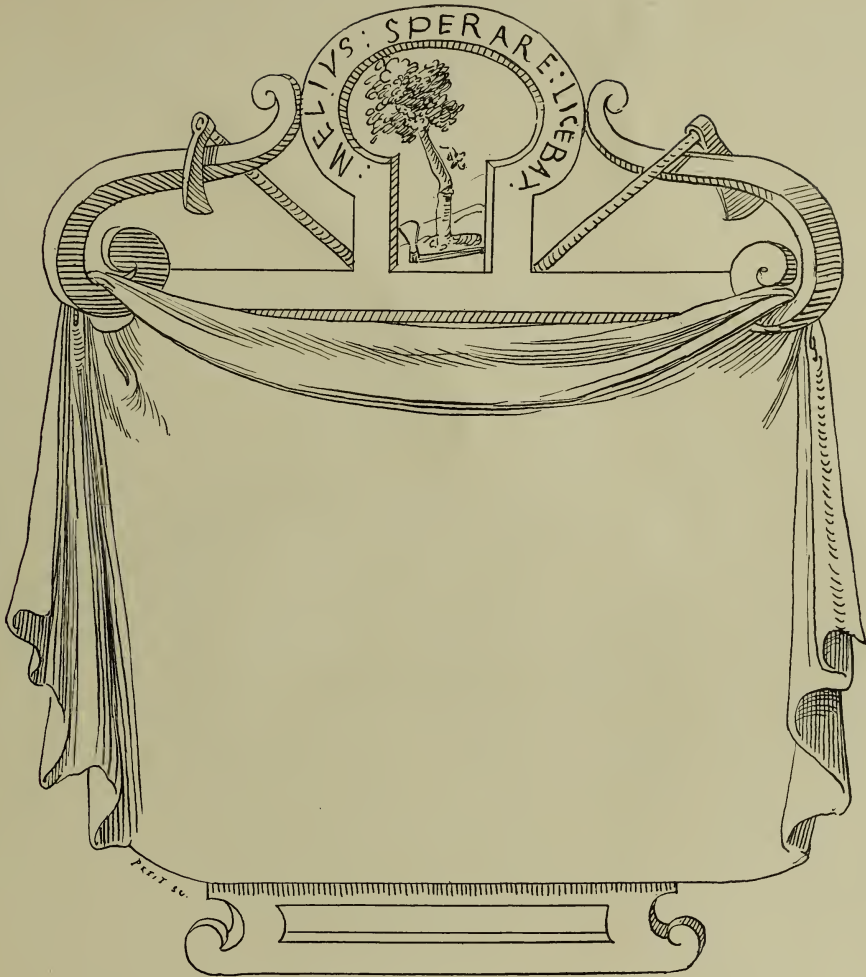


AS A MAN SOWS SO WILL HE REAP.



FORTUNE OFFERS WITH ONE HAND HER BOSOM WITH THE OTHER A ROPE.

PLATE CX.

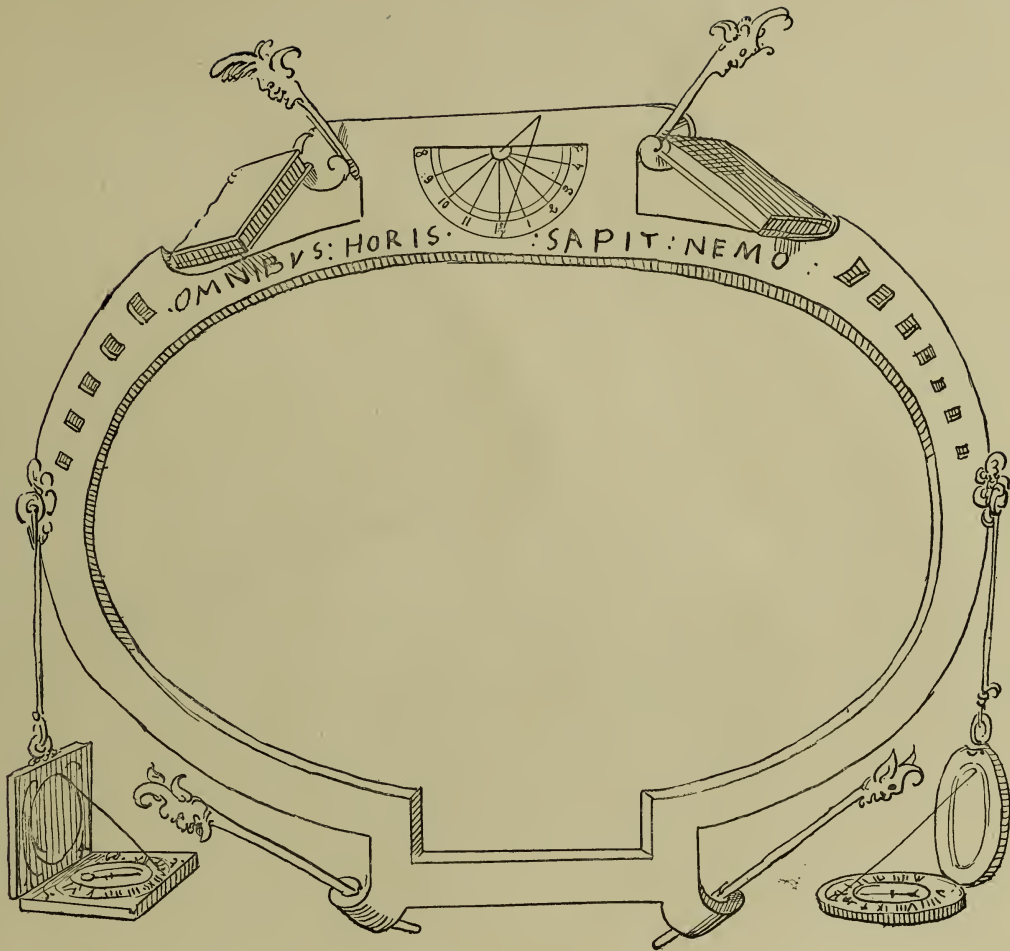


HE COULD HAVE HOPED A BETTER LOT.



MAD FORTUNE.

PLATE CXCI.



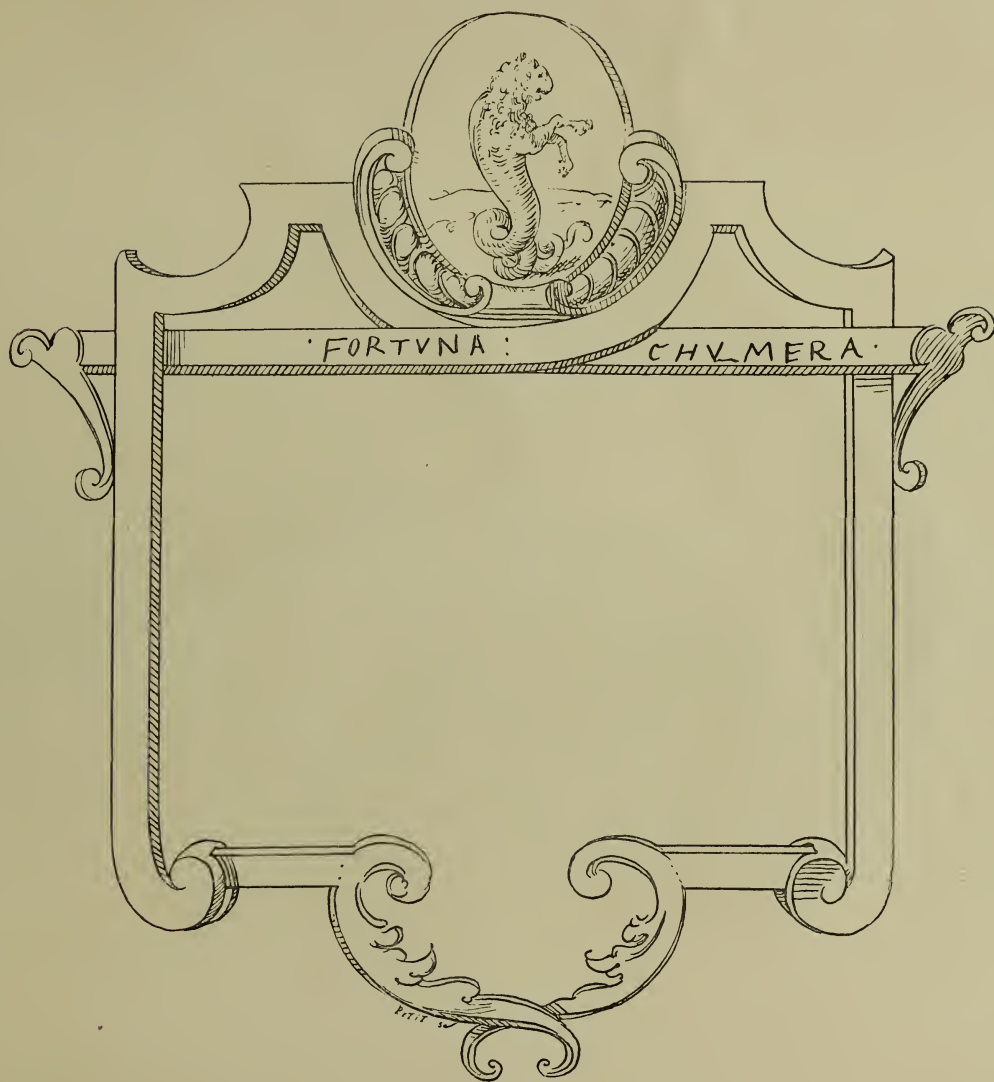
NOBODY IS ALWAYS WISE.

PLATE CXCIIL.

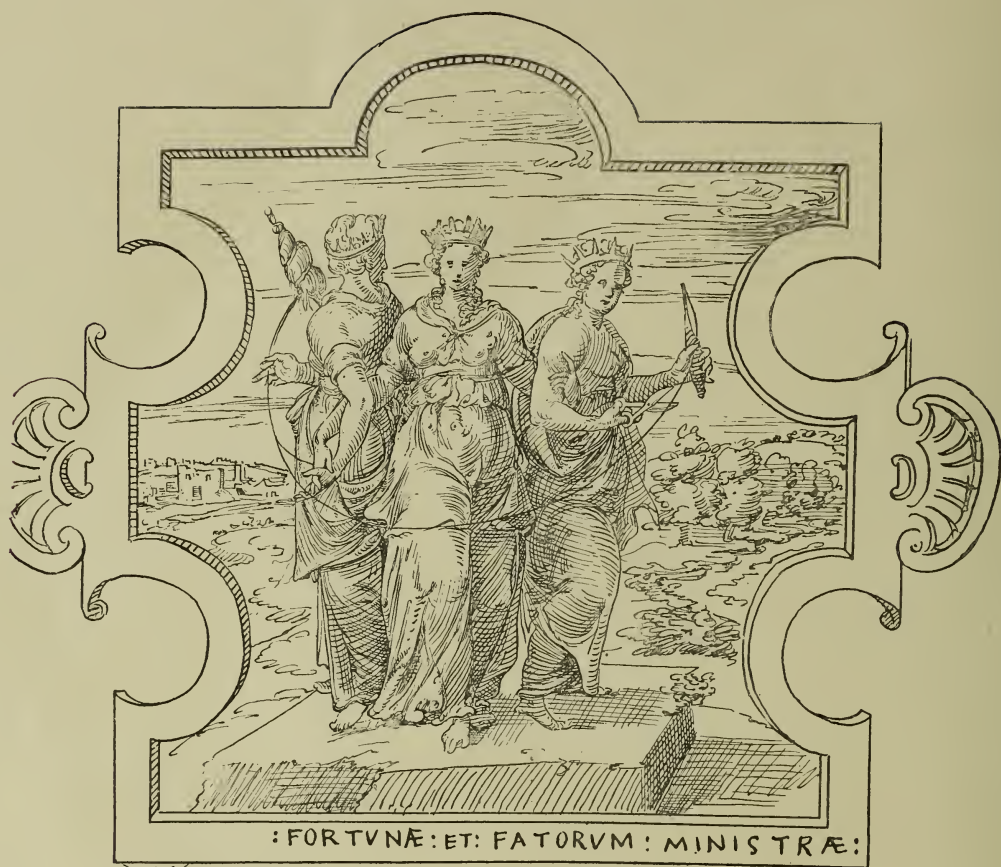


FORTUNE BLIND, ONE ARMED, DEAF MOTIONLESS.

PLATE CXCIV.

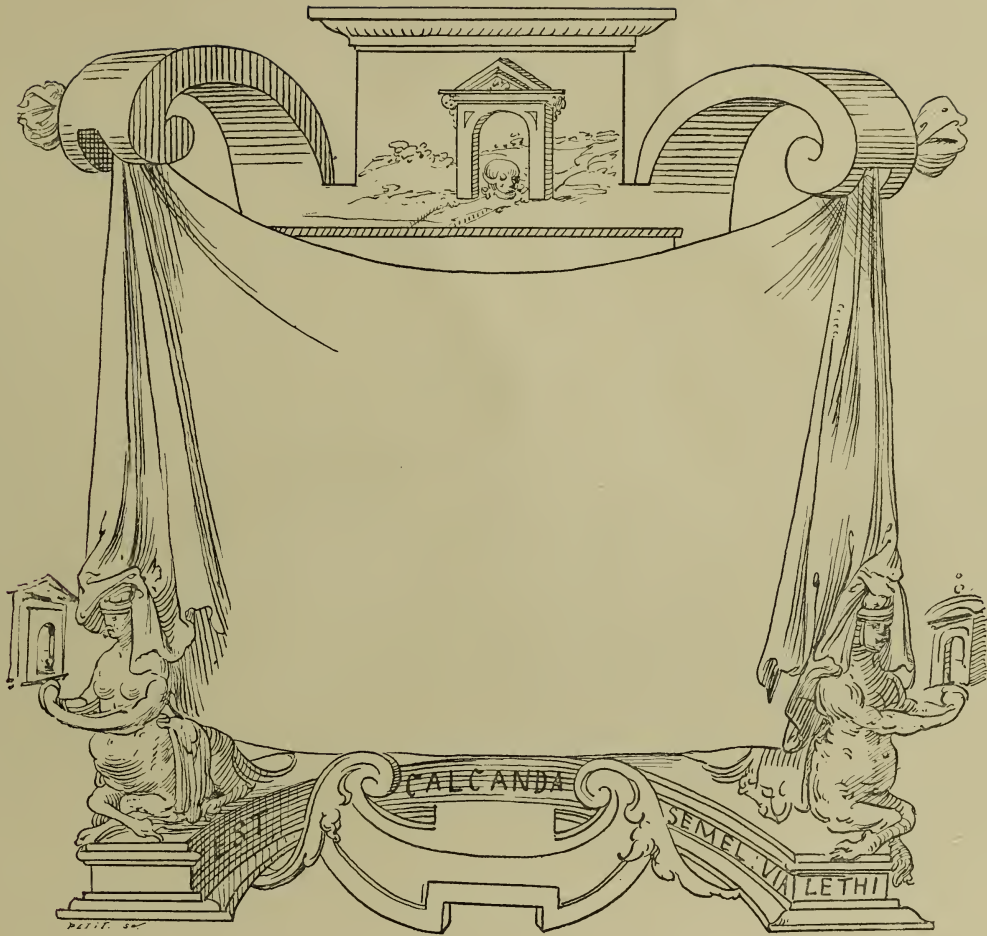


FORTUNE CHIMERA.



SERVANTS OF FORTUNE AND DESTINY.

PLATE CXCVI.



WE MUST ALL DIE.

PLATE CXC VII.



MY FATE IS IN YOUR HANDS.

PLATE CXCVIII.



EVERYTHING COMES FROM ABOVE.

PLATE CXCIX.

VLTIMA: FORTVNA:



THE LAST FORTUNE.

PLATE CC.

: NIL :

AMPELVS.



NOTHING MORE.

CONTENTS

	Pages.
INTRODUCTION	i
EXPLANATION OF THE PLATES.	19
Plates from I to CC.	

